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LONG PROMISED "ROI D'YS" HAS REGAL ADVENT IN NEW YORK

Lalo's Opera, First Announced in Prospectus More Than Thirty Years Ago, Lavishly Mounted and Admirably Sung at Metropolitan — Music Has Gallic Suavity and Grace, but Lacks Dramatic Force—Settings by Urban and Meyerbeerian Pageantry Enhance Interest — Audience Is Cordial, but Not Demonstrative

OPULENTLY caparisoned and sung by a cast which included Rosa Ponselle, Frances Alda, Beniamino Gigli, Giuseppe Danise and Léon Rothier, Edouard Lalo's chivalresque "Le Roi d'Ys" finally was brought to its first representation in New York the evening of Thursday, Jan. 5, at the Metropolitan Opera House.

As early as 1889, the year after its Paris première, Lalo's opera stood at the threshold of the Metropolitan, having been definitely promised in the prospectus for that year. This and subsequent heraldings went the way of the operative pledges of the eighties and the nineties, and it fell to the old French Opera House at New Orleans to sponsor the first American performance of the work, which was sung there, the records show, on Jan. 30, 1890.

A perennial favorite in Paris for more than thirty years, there has been a continually recurring sentiment in favor of the inclusion of the opera in the Metropolitan repertoire. With Albert Wolff, now the chief conductor of the Paris Opéra Comique as well as of French opera in New York, to supervise its preparation, General Manager Giulio Gatti-Casazza harkened to this undercurrent of sentiment and decided on "Le Roi d'Ys" as the season's addition to the Metropolitan's still circumscribed French repertoire. He kept his promise with a first performance that was generally of a high standard.

Achieves Mild Success

Though "Le Roi d'Ys" struck few sparks from the operative anvil at its introductory New York hearing, it can be accounted a mild success. Thursday night's audience seemed to accept it as an esculent but not highly spiced morsel, a plaisance in graceful music and colorful stage pictures that afforded agreeable dalliance for ear and eye. It is not a blood-heating viand of the kind beloved of the Italomaniacs and the Slavophiles, nor yet a rich and sumptuous repast for those who can find little that is appetizing outside the weightier sonarities of their Wagner.

The reception was a friendly one. It passed the bounds of cordiality only in the spontaneous and wholehearted applause accorded the familiar Overture, which Conductor Wolff placed between the first and second acts, so that it would not be played to a half-empty house. Otherwise much of the hand-



BRONISLAW HUBERMAN

Polish Violinist, Who Has Achieved Marked Success in Recital and as Soloist with Orchestras in This Country This Season. (See Page 43.)

clapping could be traced to groups and individuals behind the rail, whose energy was in contrast with the attentive but undemonstrative attitude of the occupants of the orchestra chairs. Perhaps the absence from the cast—an excellent one—of any prosilient personality played as large a part in shaping this attitude as the lack of high lights or climactic moments in Lalo's score.

Typical Work of Paris Opéra Comique

All was agreeable. Nothing excited. Those who have ears only for works of

towering genius will ask why "Le Roi d'Ys" was undertaken. The Metropolitan general manager doubtless considered the multitude of others with less exacting standards who can enjoy graceful melodies and stage pageantry, and for these "Le Roi d'Ys" will have its appeal. That it will win permanent place in the repertoire here, as in France, is scarcely to be prophesied. It belongs to a type of opera that flourishes at the Opéra Comique and which never seems to have found its rightful place in the American scheme of things.

[Continued on page 3]

GALLI-CURCI SINGS IN "BUTTERFLY" AS CHICAGOANS MAKE CHANGES IN CASTS

Soprano Also Appears as "Gilda" and "Juliet" and Signs Contract with Mary Garden's Forces for Portion of Next Season — Repetitions of "Love for Three Oranges" and "Salome" are Features of Week of Opera at Auditorium—Prokofieff Work Accorded Second Enthusiastic Reception

CHICAGO, Jan. 9.—Repetitions of Prokofieff's "The Love for Three Oranges" and Strauss' "Salome" were features of the week of opera here. Otherwise the period was notable for changes in casts. Amelita Galli-Curci made her first appearances as *Madama Butterfly* and achieved success in the rôle. An announcement from the Chicago Opera Association indicates that she has signed a contract to appear with the company during a portion of next season. The touring roster for this season includes Edith Mason as *Fiora* and *Mimi* and Charles Marshall in the "Aïda" cast.

New Year's Day brought "Rigoletto" with Mme. Galli-Curci and Forrest Lamont in the places of Edith Mason and Tito Schipa. Schipa was to have sung his accustomed part but pleaded illness, and at a few hours' notice Mr. Lamont stepped into the breach. It was the first time in three years that he played the part of the *Duke*, but he sang excellently and generally gave a fine performance. He was the strapping cavalier in word and action, and an ardent lover.

Galli-Curci was superb vocally, bringing to her former conception of *Gilda* a lyric warmth that transfigured the character. Her purest vocalism was in evidence throughout the afternoon and her singing of the "Caro Nome" was unalloyed joy. Joseph Schwarz undertook his part under the strain of a severe illness, and, after three acts of fine singing and acting, fainted in his dressing room. Vincente Ballester was called upon in the last act, and proved himself a worthy *Rigoletto*. His singing was warm and impassioned, and from the glimpse one obtained of his characterization it would be interesting to see his entire portrayal. Irene Pavloska, Virgilio Lazzari and Constantin Nicolay sang well in their accustomed rôles, and Mr. Polacco conducted.

"The Jewels of the Madonna" was repeated Monday night with Rosa Raisa as *Maliella*, Forrest Lamont as *Gennaro* and Giacomo Rimini as *Rafaele*. Mr. Lamont gave a moving portrayal of the part, and sang with dramatic power. Mme. Raisa was in brilliant voice, and the others in the cast aided in giving a spirited performance. Mr. Cimini conducted with decision.

Galli-Curci was heard again on Tuesday in her first appearance of the season

[Continued on page 41]

In This Issue

- "Le Roi d'Ys" Won Paris Première After Long Delay.....4, 44
- Pianist Sees Musical Pitfalls in the "Interpretative Dance".....5
- American Organs Equal European Instruments, Dupré Finds.....9
- The Human Side of the Autocratic Leschetizky.....19, 36
- National Conservatory Urged at Teachers' Assembly in Detroit.....31, 32

FULL MUSIC COURSE FOR PENNSYLVANIA

Schools Will Rank Subject
Equal with Mathematics
in Curriculum

PHILADELPHIA, Jan. 9.—Music is to have as prominent a place as mathematics, English, and other subjects in the curriculum of the Pennsylvania schools, according to an announcement made by Dr. Thomas E. Finegan, State Superintendent of Public Instruction, in addressing the Teachers' Club at its monthly meeting at the Settlement Music School on Jan. 5.

This comprehensive system of teaching music, he said, would come into operation with the opening of the school term next fall. "Music," he pointed out, "is the most abused and most neglected of all teachable subjects." In the past the attention given to this subject in the schools has mainly consisted in desultory vocal instruction and the singing of popular songs; but with the new policy now announced, a child will be able on completing his course, to go on through the higher institutions of learning just as he does now after finishing an academic or scientific course in a high school. Moreover, the change in the curriculum, Dr. Finegan explained, will be followed by the demand of the school authorities that every teacher shall be qualified to teach the fundamental principles of music.

Dr. Edwin C. Broome, superintendent of schools in Philadelphia, urged his auditors to give their warmest support to the new project. "It is," he said, "up to the people to demand that their children be taught music along with mathematics, history, and other subjects. Why should this city have to go to Warsaw and Vienna to get recruits for its Philadelphia Orchestra? There is surely enough talent here, but it must be found and developed. Newark, Minneapolis and virtually all the large cities of the country attach importance to the teaching of music in the public schools, yet in most of the high schools of Philadelphia music is not taught, and in other schools where it is a part of the school course, it is a deplorably negligible part. I say that the first step to place Philadelphia at the fore educationally is to give a prominent place to music on the regular school program."

Dr. Hollis Dann, director of the Bureau of Public Instruction, who was also present at the meeting, states that Pennsylvania, under Dr. Finegan, is the first State in the Union to place music as a study, subject to the same high system of credits as other studies, on a high standard. Already 6000 public school teachers have taken a special summer course of nine weeks in music at the thirteen normal schools of the State, and next summer, it is estimated, more than 10,000 teachers will be enrolled. The primary object of music in the public schools, Dr. Dann points out, is to bring music into the lives of the masses of the people; and if the children are to be taught, they must have competent teachers; therefore the State has made provision for the training of the teachers.

Feature Music at Educator's Convention

ALTOONA, PA., Jan. 7.—Music received its due at the hands of Pennsylvania educators for the first time at the Pennsylvania State Education Convention here on Dec. 27, 28 and 29. A twenty-minute period before each of the sessions was allowed to Dr. Hollis Dann, head of the State Department of Music,

Women's Foundation to Erect Opera House in Washington

WASHINGTON, Jan. 11.—The Women's National Foundation, established here with the purpose of making it a "clearing house" of women's national activities, has completed plans for the erection of both an opera house and a municipal theater. The Foundation has purchased the famous Dean estate here, a large tract in the heart of the best residential section on Connecticut Avenue, and the buildings will be erected there. A. T. M.

for community singing. Robert Braun was at the piano. The superintendents present joined in a chorus of about 2000 voices. One of the most interesting papers read was "The Power of Music," by Dr. John T. Watkins, choral conductor of Scranton. Howard Bly of Carbon-dale was chairman of the music section, which held several conferences. Among the other musical features of the convention was a piano recital by Mr. Braun, who in a short program presented a

Concert Etude by Sternberg, which is dedicated to him. He was reengaged. Dr. Dann was ably assisted in his work at the convention by a quartet consisting of Gertrude Schmidt, soprano, head of the music department of the West Chester Normal School; Florence Mac-Donaugh, contralto, of the Indiana State Normal School; Robert Bartholomew, tenor, head of the music department of the Indiana State Normal, and Dr. Watkins, bass.

Pietro Yon Receives Appointment as Honorary Organist of the Vatican

Unique Distinction Forms
New Precedent in Papal
History—Election Made by
Basilica Chapter Last
Month—Recognition of Mr.
Yon's Work as Composer
and Organist

PIETRO YON, organist of St. Francis Xavier's Church in New York City, has received a notable distinction from Rome, in being elected Honorary Organist of the Vatican. This is the first time in the history of the Vatican that such an election has been made. The appointment was decided at a meeting of the Chapter of the Basilica of St. Peter on Dec. 21, and the decree, signed by Monsignor Mariano Ugolini, Dean of the Cappella Giulia, was received in New York by Mr. Yon on Dec. 28.

It reads as follows:

"Illustrious Maestro Pietro Yon, I have the honor to announce that the Most Reverend Chapter of the Most Holy Vatican Basilica, at its meeting held on Dec. 11, has gladly acceded to the request made with the highest recommendations by Maestro Remigio Renzi, and seconded by Maestro Roezi, and has elected you Honorary Organist of the Most Holy Basilica of St. Peter in the Vatican. In extending this merited distinction, I convey to you the confidence of the Most Reverend Chapter, that through your musical art, you will serve the Greater Glory of God and our Holy Church. With the most heartfelt and sincere congratulations, and with due respect, I have the honor to be of your illustrious self, most devotedly, Mgr. Mariano Ugolini, Dean of the Cappella Giulia, St. Peter in Vatican."

This letter was handed to Mr. Renzi, who forwarded it to Mr. Yon with his own good wishes, and added: "I personally feel much elated, because this nomination has no precedent in the history of the Vatican, and bears testimony of recognition by the ecclesiastical authorities of your artistic achievements."

Mr. Yon was for two years assistant organist at the Vatican and the Royal Church of Rome, and was appointed or-



Pietro Yon, Organist and Choirmaster of
St. Francis Xavier's Church, New York

ganist and choirmaster of St. Francis Xavier's Church, New York, in 1907. During the last two years he has devoted most of his time to concertizing, appearing in over 100 cities in America and Europe. Among his compositions are twenty-one Masses, various motets, works for organ, piano, orchestra and songs. Three of his Masses for soloists, choir and orchestra received their premiere at St. Patrick's Cathedral, New York City, under Jacques Ungerer, and his "Missa Regina Pacis" was selected for the Diamond Jubilee celebration of the Chicago Diocese. His "Concerto Gregoriano" was played by the New York Symphony under Walter Damrosch's baton in February last. Mr. Yon conducts Master courses in America in winter and at his villa in Italy in summer.

Born in Settimo, Vittone, Piedmont, in 1886, Mr. Yon studied in Milan, Turin and Rome, and at the Academy of St. Cecilia in the last-named city he was graduated in 1906, and awarded first prize medal of the Academy and a special prize medal of the Italian Minister of Public Instruction. He is an American citizen and a member of the American Legion.

became engaged about six months ago. The bride was born in Brooklyn and the bridegroom in Pittsburgh, where his father, Dr. N. L. Sapirstein, still resides. Mr. Sapirstein is practically self-taught in his art. He and his wife will make their home in New York.

American Operas for Chicago Forces to Be Named Next Week

CHICAGO, Jan. 10.—The names of the two American operas which the Chicago Opera Association has promised to produce next season, will be announced by the Opera in Our Language Foundation at an operatic concert at the Drake Hotel on Jan. 17. Charles Henry Meltzer has been engaged and is already at work on the translation of European operas for the American repertoire. The concert will be under the direction of Mrs. Archibald Freer of Chicago. Opera stars will take part in the program. E. R.

SEATTLE MUSICIANS START FEDERATION

"Beggars Opera" and Club
Concerts Among Features
of Week's Events

SEATTLE, WASH., Jan. 6.—At the call of Clara M. Hartle, acting president of the Washington Federation of Music Clubs, ten or more musicians, members of musical organizations, met on Dec. 28 at the Krinke Studio and formed a temporary organization with power to call a State convention in Seattle in the spring, when Mrs. John F. Lyons, president of the National Federation of Music Clubs, will visit this city. Mrs. Hartle having explained some of the purposes of the Federation's work, the following temporary officers were elected: Mrs. Hartle, president; Harry Krinke, secretary, and Helen Crowe Snelling, treasurer. Those present were: Mrs. Hartle Cecilia Augspurger, Mrs. Harry Krinke, Seattle Musical Art Society; Mrs. Snelling, Seattle Nordica Club; Mme. Davenport Engberg, Seattle Civic Symphony; Mrs. J. Alexander Mahan of Ellensburg, vice-president of the Washington State Music Teachers' Association; Anna V. Bassett, Edmonds Musical Society; Mrs. Royer, Seattle Ladies' Musical Club; Louise C. Beck, Seattle Federation of Women's Clubs' music department; Harry Krinke of Kirk Towns; David Sheetz Craig, Seattle Clef Club, and Claude Madden, Amphion Society of Seattle. Vesta Muth, a clever young pianist, played a group of Chopin numbers.

Great interest was aroused by the production of "The Beggar's Opera," the light, fascinating score presenting a contrast to the music heard in the previous week, when the Russian Opera Company appeared. The principals of the English company give an attractive performance, and the season was the outstanding musical event of Christmas week. The Western tour is under the direction of the Elwyn Concert Bureau.

The Women's University Club Chorus, conducted by Elizabeth Richmond Miller, made its first appearance on Dec. 30, and was enthusiastically greeted. The choir sang with excellent effect. The assisting soloists comprised Gwendolyn Geary Ruge, soprano; Mrs. Adam Beeler, contralto; Vesta Muth, pianist, and Marjorie Miller, violinist. Mrs. William J. Earhart, Edna McDonagh and Daisy Wood Hildreth were the accompanists.

The fifty-second musicale under the auspices of the Sunset Club was given by the Monday Practice Club, assisted by Archie Ruggles, tenor, and John Jenkins, bass. The program consisted of sacred music, largely of the French school. The principal features of the program were excerpts from Saint-Saëns "Christmas Oratorio," the quartet being Mrs. Shirl Blaylock, soprano; Clara E. Farnsworth, contralto; Mr. Ruggles, tenor, and Mrs. Jenkins, bass. Solos were given by Marjorie Miller and Mrs. F. W. Lawson, violinists; Mrs. Adam Beeler, contralto, and Mrs. Bruce F. Morgan, mezzo-soprano. The accompanists were Mrs. Broussais Beck, Daisy Wood Hildreth, Mrs. John Higgins and Mrs. Albert Charles Phillips. D. S. C.

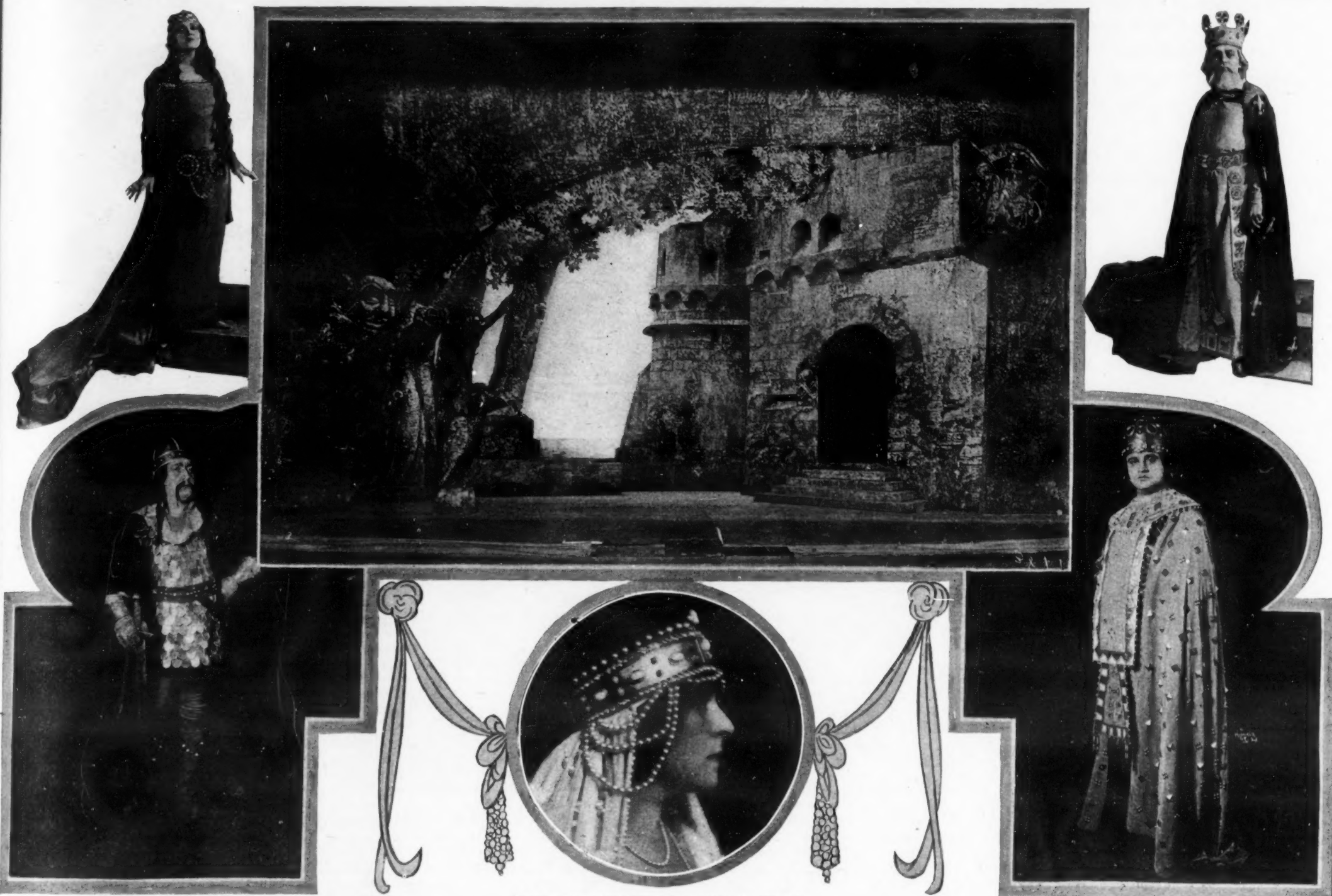
Metropolitan to Give von Schillings' "Monna Lisa"

The Metropolitan is said to have accepted for production next season, Max von Schillings' opera, "Monna Lisa." The work had its premiere at Stuttgart in September, 1915, and was given shortly after at the Berlin Opera where its composer is now one of the principal conductors. The leading male rôle at the premiere was sung by the Swedish baritone, John Forsell, who was at the Metropolitan during the season of 1909-1910. The opera has been one of the most popular at the Berlin Staatsoper during the past year, with the young dramatic soprano Barbara Kemp in the name-part. It is rumored that Marie Jeritzka will be heard in the part at the Metropolitan.

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Lalo's "Le Roi d'Ys" Lavishly Mounted at Metropolitan



Three upper photos by White; others by Mishkin

One of the Settings and Five of the Principals in the Metropolitan's Representation of Lalo's "Le Roi d'Ys." The Large Central Photograph Shows Urban's Effective Scenery for Act One. The Figure at the Left, Above, Is That of Rosa Ponselle, as "Margared"; Below, Giuseppe Danise as "Prince Karnac"; at the Right, Above, Léon Rothier as "The King"; Below, Beniamino Gigli as "Mylio." In Center Circle Is a Likeness of Frances Alda, as "Rozenn"

[Continued from page 1]

To some extent the opera is out of focus at the Metropolitan, since musically, it is essentially a small work. It has been clothed, however, with Meyerbeerian pomp, and this promises to play no small part in satisfying audiences enamored of glitter and display.

Visually, "Roi d'Ys" often superficially suggests "Lohengrin." There is a knightly champion in the hour of need. An envenomed woman and a vanquished warrior conspire, while the organ peals for a bridal pair. A herald sounds pronouncements, and the sunlight flashes on hauberk, helm and blade, as gonfalons are flaunted by medieval fighting men. But the charge once leveled at Lalo, that of Wagnerianism (and what a dreadful accusation it was!) seems absurd today, even if he does quote "Tannhäuser" a little too literally in an isolated instance in the Overture. For that matter, he quotes, quite as literally, his countryman's "Mignon," and today there is more kinship with the latter than the former. "Le Roi d'Ys" is nothing if it is not French.

Music Has Charm and Fluency

The score does not tempt to detailed analysis. While not unduly reminiscent, it is never very far from Massenet and it is of the direct line of the mellifluous Gounod. The overture and the graceful Aubade which for some years have been amply familiar to concert goers, are its most arresting pages. The voice parts are particularly well written, and the scoring—if it sounded thin at times—is clarionous, warm and colorful. Lalo loved his cellos. Also his trumpets. His much-played "Symphonie Espagnole" and his violin concerto did not exhaust his flow of fluent and genial melody. In "Le Roi d'Ys" there is charm and tenderness, but the themes lack the outline boldness associated with the old-school aria operas.

There is little or no suggestion of musical characterization. Another might have given the old Breton tale, of the libretto, a medieval ruggedness and realism. Lalo treats it as the troubadours did the romances they inherited from a more savage day. There is a Gallic gloss on everything. With the vambraced arm and the mailed fist are the perfumes and the preciousities of the salon. There is an excess of polish—though "Le Roi d'Ys" was considered adventurous in its day.

In listing a few of the more ingratiating passages, the choruses must not be overlooked. The opera begins with one of the most attractive of these—a

"Noël" derived from an old Breton melody. There is elegance in the first act air for Rozenn, "En Silence pourquoi Souffrir" and charm in the duo of Rozenn and Margared which follows it. Margared's recitative and air opening the second act have something of impassioned eloquence. There follows a quartet which, old-fashioned though it is, represents good writing. Musically, as well as dramatically, the opera might dispense with the scene at the tomb of Saint Corentin. The conspiracy between Karnac and Margared might as well be hatched in the succeeding act, and the supernatural voices and ecclesiastical organ rolls eliminated.

Music Prettiest in Wedding Scene

The wedding scene of act three will always remain the favorite. It opens with a brief dance—a longer ballet might well be employed here, since the atmosphere of the scene is congenial to a divertissement. The chorus, divided into groups of maidens who guard the door of the bride, Rozenn, and youths who plead the cause of the groom, Mylio, employs a rhythmically delightful folk melody leading to Mylio's exquisitely turned little lilt, "Vainement ma bienaimée", the familiar Aubade of recital programs. The effect of this is delightfully enhanced in the opera by choral interjections and responses.

The last scene, which afforded Lalo his greatest opportunity, proves the weakest of the opera. The city is about to be overwhelmed by the sea, and the people, after a disorderly flight, have gathered on a rocky eminence. Only feebly does the music of Lalo suggest this flight and the impending disaster, as the waves mount ever higher about the terror stricken refugees. The situation calls for a Wagner, or at least a Weber. One wonders what Richard Strauss would have made of it. Lalo's music is only conventionally oragious. He seemed to fear a tumult as much as his operatic characters do the waves. Throughout, the score is best when it turns to lyricism free of dramatic incident.

Qualities of the Performance

The performance developed various varieties of French and prompted the question as to whether it would have had more of verve and savor if the other principals had been of the Gallic lineage of Léon Rothier. The characters scarcely lend themselves to dramatic portraiture. The most interesting one is Margared, by turn defiant, venge-

[Continued on page 4]

Story of Lalo's "Le Roi d'Ys"

THE libretto which Edouard Blau provided for Lalo's "Le Roi d'Ys" is founded on a Breton legend, variants of which are current in Ireland, Wales, Germany and even along the Baltic as well as Coastal France. The story can be summarized as follows:

ACT ONE. The city of Ys, war-harried, rejoices. The King's daughter, Margared, is to be betrothed to Prince Karnac, a dreaded foe, and thus bring peace to the land. Margared and her sister, Rozenn, both cherish a secret love for Mylio, a warrior believed to have perished afar. Mylio returns on the betrothal day, reveals himself to Rozenn, whom he loves, and she promises to be his bride. Prince Karnac comes, but Margared, learning of Mylio's return, publicly refuses to wed the Prince. The latter, outraged, throws down the gauntlet of battle. Mylio raises it.

ACT TWO. The King sends Mylio to battle. Margared overhears his parting with Rozenn. Convinced that her own sister has won the man she loves, she plans revenge. In a second scene, at the tomb of Saint Corentin, Margared enters into a conspiracy with Karnac, whom Mylio has defeated in battle, to raise the sluice gates which protect Ys from the sea, that the city may be overwhelmed and the lovers with it. From the tomb of Saint Corentin comes a warning to the guilty pair.

ACT THREE. The first scene is devoted largely to the wedding festivities of Mylio and Rozenn. Karnac steels Margared to carry out her resolve. When the flood has been released, she remorsefully warns of the disaster at hand. The King and all about him flee for their lives. The final scene shows The King, Mylio, Rozenn, Margared and those who survived the first rush of the waves, gathered on a height while the water rises about them. Margared admits her guilt to all and leaps into the sea. Saint Corentin, the city's patron and protector, accepts her sacrifice and the sea recedes.

"Le Roi d'Ys" Inherits Glory After Dubious Beginnings

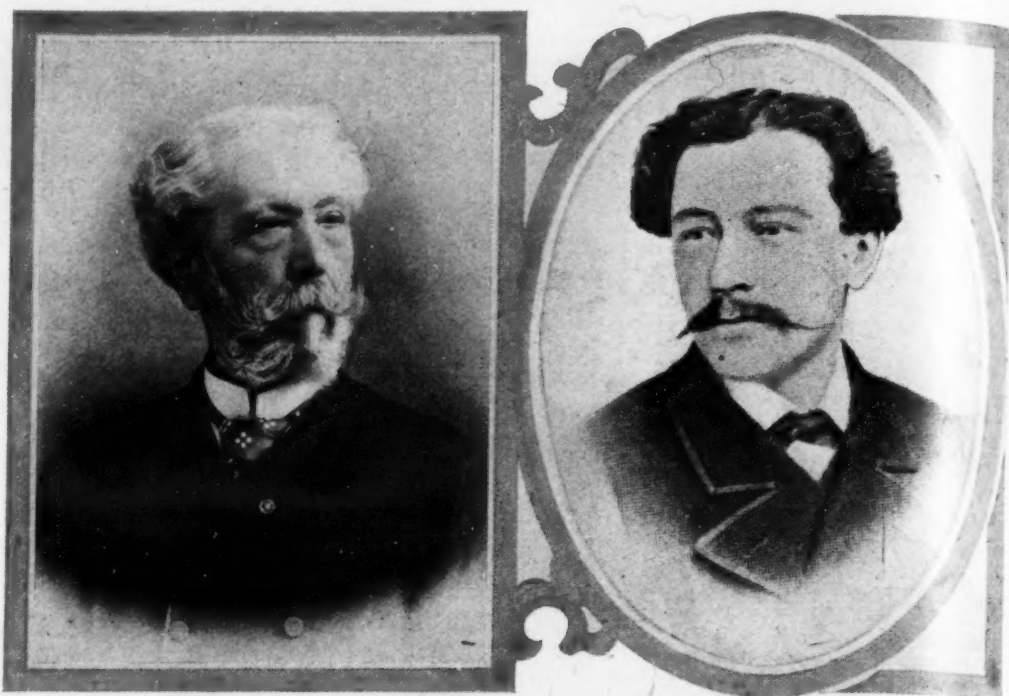
Production of Work at Metropolitan Revives Interest in Trials of Lalo—From Martyr's Career, Hedged with Sorrow and Disappointment, French Composer Wrested a Bright Victory—His Operatic Achievement Long Denied a Home, Finally Brought Paris to Her Feet at Dazzling Première

By Maurice Halperson

[Editorial Note: Long after the death of Lalo, "Le Roi d'Ys" comes to the Metropolitan Opera House. It was with this work, long denied a hearing, that the composer finally achieved an operatic victory after a career dulled by many disappointments. Its production in New York, scheduled for this week, has revived interest in the story of its early rejection in Paris and the immediate success that crowned it when it was ultimately produced. In the following article, Maurice Halperson, New York critic, tells of its remarkable première, and relates the trials and struggles of its composer before he won his brilliant "revenge."]

VICTOR ANTOINE EDOUARD LALO, born Jan. 27, 1823, at Lille in France, and who died April 22, 1892, in Paris, can be properly called a martyr. Like Beethoven, Schubert, Bizet, Hugo Wolf and many others, he had to pass through a life of sorrow and disappointment in order to reach the pinnacle of his art. Lalo was sixty-five years old and had been known for many years when he finally scored the great popular success that he was striving for all his life. He survived his *glorie* only for four years. The wounds caused by the many humiliations and disappointments were never healed and when his "Roi d'Ys" brought his name to general acclamation, the weary struggler's lips might have whispered a pathetic "Too late!"

Edouard Lalo, who was destined by his father for a military career and had to fight his way to his cherished music, had the good luck to find in a certain Mr. Baumann, one of his professors at the Conservatory of Lille, a real musical scholar under whose crude surface a human heart was beating. He had played in Vienna under Beethoven's baton and this great master's last quartets, which appeared then so abstruse to all, were his whole love. In Paris, where the sixteen-year-old boy landed in 1839, Habeneck and Schulhoff were his teachers, but the young man disliked the "Meyerbeerian system" at the Conservatory and chose his own paths. He associated with congenial young musicians and other artists, among whom Delacroix, the famous painter, the leader of French romanticism in art and a great colorist,



Edouard Lalo, Composer of "Le Roi d'Ys," and Edouard Blau, Who Furnished the Libretto for the Work

had the greatest influence over him.

Lalo's first successes were scored in the fields of chamber and symphonic music, but the keen dramatic sense of the musician drew him again and again to grand opera. Still, Lalo was already forty years old when he wrote his first operatic score for a prize offered by Carvalho, the director of the Opéra Comique. The jury appreciated "the nobility of ideas and the master-hand" of the composer, but the two prizes were given to others. Who knows of them to-day, the prize-winners, Philippot and Cannoby? The title of Lalo's opera was "Fiesque," dealing with the imposing figure of the great Genoese *condottiere*, but this unfortunate "Fiesque" became a great fiasco for the unhappy composer. It was finally accepted by Perrin

for the Opéra Comique, but the delays and other chicanes were so great, that Lalo withdrew the score. Then it was accepted by the Théâtre de la Monnaie in Brussels, but a short time before the announced performance, the impresario went bankrupt and poor "Fiesque" was again homeless.

Turns to Symphonic Music

It was a tragedy. This opera on which Lalo had set such high hopes never was produced, but the composer made use of a few of its most effective numbers in later works, among them in the "Roi d'Ys." The sweet cantilena of the love-duet in the third act of this opera is taken from "Fiesque." Lalo never forgot this lost battle and the years following his sad experiences with "Fiesque" were devoted almost entirely to symphonic music. Georges Servières assures us that Lalo, while never in the limelight of popular favor, was then

fully recognized by musicians. French authorities considered his music excessively revolutionary, but his name became more and more acclaimed in Germany, where not a few of his works were produced earlier than in his own country. All the famous foreign musicians who came to Paris were eager to receive an invitation to Lalo's *soirées intimes* where the best music was heard.

In 1875, a new dramatic idea took full possession of Lalo, after he had abandoned the intention of writing an opera on Savonarola, the famous monk and reformer who was burned at the stake as a heretic in Florence in 1498. It was the effective Breton legend of the "Roi d'Ys" which had highly impressed the musician, who eagerly put to music one scene after the other of Edouard Blau's effective libretto. With fine poetry and dramatic sense, M. Blau changed the

[Continued on page 44]

"Roi d'Ys" Mounted at the Metropolitan

[Continued from page 3]

ful, penitent, who brings disaster to the doors of all, then leaps into the flood. Miss Ponselle was melodramatically effective in the part, to which she brought more of physical violence than was necessary to its delineation. Vocally, it might better have been entrusted to a contralto. She sang many phrases of it with big and luscious tone, but one wished, with her, for a few more phrases above the staff and not so many that called upon her lowest tones.

The *Rozenn* of Mme. Alda was of a winsome simplicity and lovely to look upon. Vocally, however, she was not entirely herself. There were deviations from pitch and much fluttering of tone in all but her highest notes. Even these had something less than their customary chiming beauty.

The best singing of the evening undoubtedly was that of Mr. Gigli. Even Edmond Clément could scarcely have improved on his mezzo-voce delivery of the *Aubade*. Many other phrases during the opera were charged with the highest lyric beauty, and his vocalism had no small measure of refinement. Less can be said of his acting. *Mylio* was as wooden in movement and pose as he was serious and distant of mien.

Mr. Danise's *Karnac* was sufficiently savage to look upon, and he used his

resonant voice with stimulating effect. He can improve, however, his picture of the weary and defeated warrior in the scene at the tomb. Why not put a dent or two in his shining armor or a rent in his purple hose? His entrance on the very heels of *Mylio's* departing warriors makes one wonder how he escapes capture. A momentary delay here would cause him no difficulties with his music and would improve the action.

Léon Rothier, regally arrayed, was an imposing figure as the relatively unimportant king after whom the opera is named. Millo Picco cared for the small rôle of the herald, *Jahel*.

Chorus and Orchestra Delight

The chorus sang somewhat better at the dress rehearsal than at the performance; but in spite of some lapses of pitch and moments that suggested confusion, Giulio Setti's choristers again justified his pride in them.

Albert Wolff conducted as one who

not only knows his score, but believes in every bar of it. The Overture was played with a finish and warmth that fully justified the exceedingly hearty applause it received. The conductor was called before the curtain repeatedly with the principal singers.

The five scenic sets are among the best Joseph Urban has done for the Metropolitan, but the one for the final scene not only leaves the advance of the sea entirely to the imagination but suggests a cave rather than a height. The first picture, showing the King's Palace, and the fourth, the Castle Court, leading to the Chapel, are particularly good examples of scenic art, with the Urban massiveness and the Urban mastery of masonry and trees. The costumes, too, are beautiful to look upon, and save for some crowding, and a few details of lighting, the first performance was a spectacle altogether to be admired.

OSCAR THOMPSON.

CALVÉ, IN RECITAL, BEWITCHES AGAIN

Includes Opera Airs in Program and Acts Them Out

The years have dealt kindly with Emma Calvé, who, at 58, is younger in voice, personality and appearance than many singers but lately graduated from the studios. This she proved at Carnegie Hall Sunday afternoon when her popularity was both tested and attested in the presence of an audience that filled the auditorium and was joyously demonstrative in its approbation of everything the beloved cantatrice sang. She did more than sing. She gestured, she posed, she strode, and she "acted out" many of her numbers, including the inevitable *Habañera* from "Carmen", into which she flung herself with all her old time abandon, in spite of the circumstance that, physically, there was considerably more of her to fling. Her costume, in itself, was an event. Whether it was cerise, or magenta, or

reddish purple, or fuschia, as variously described the morning after, it was of a hue to command attention; and the same can be said of the singer's art.

Mme. Calvé is still a lovely voice, less secure in its lowest tones than it once was and inclined to fall below pitch in the highest, but often of the most enchanting quality; a thing of velvet, a veritable caress. Her art is poised and varied beyond that of almost any woman singer of our day. If on this occasion some of her gesticulations verged on the absurd, the answer to everything is "she got away with it".

Mme. Calvé presented a lengthy and taxing program that included five operatic excerpts, with only the briefest pauses between groups, and added two supplementary songs at the end, the last one an unaccompanied "Chanson Provençale" by Mistral. She was without an assisting artist, save her accompanist, Francis Moore, a circumstance in contrast with the concerts of certain other celebrities who always depend upon a violinist, pianist, cellist or harpist to ease the burden of their program-giving.

Though nearly thirty years have passed since America first heard her in "Carmen", the *Habañera* had much of its old tonal and pictorial allurements. "Casta Diva", from Bellini's "Norma", (transposed, if the reviewer is not mistaken), was of lovely tone, and sufficiently graceful in its embellishments, if not altogether secure as to breath. Beethoven's "In Questa Tomba Oscura" was an object lesson in song. Even more effective was the lovely "Plaisir d'Amour" of Martini, sung with exquisite tone, appealing tenderness and much refinement of style. O. T.

McCormack in Annual Nashville Concert

NASHVILLE, TENN., Jan. 6.—After an absence of two years, John McCormack gave his fifth annual concert in this city on Dec. 14 before an audience estimated at 3000. The tenor sang with great charm arias by Handel and Caldarà, Russian songs, Irish ballads, and songs by American composers. Two songs by English composers, Martin Shaw's "Palanquin Bearers" and Julius Harrison's "On the Beach at Otahai" were included, as well as "The Barefoot Trail," by Alvin S. Wiggers of Nashville. Donald McBeath, violinist, and Edwin Schneider, accompanist, assisted. A. S. W.

Metropolitan Opera Company to Visit Atlanta

ATLANTA, GA., Jan. 9.—The directors of the Atlanta Music Festival Association, it is announced, have reached an agreement with the Metropolitan Opera Company for the performance of seven operas in Atlanta, the season to begin on April 24 and end on April 29. It is expected that a definite contract will be drawn up covering the list of principals and operas. Negotiations have already been completed, it is stated, for a guarantee for this week of opera. L. K. S.

CAST OF "LE ROI D'YS"

"LE ROI D'YS," opera in three acts and five scenes; book in French by Edouard Blau; music by Edouard Lalo. At the Metropolitan Opera House, Jan. 6. First performance in New York.

Mylio.....Beniamino Gigli
Karnac.....Giuseppe Danise
The King.....Leon Rothier
Saint Corentin.....Paolo Ananias
Jahel.....Millo Picco
Margared.....Kosa Ponselle
Rozenn.....Frances Alda
Conductor, Albert Wolff.

Schnabel Sees Pitfalls in Harnessing Music to the Dance

Viennese Pianist Declares That Interpretative Dancing to Some Master Works Turns Art Into Applied Art—Other Works Best Interpreted by Flying Feet—Finds American Taste Far from Restricted

ARTUR SCHNABEL, Viennese pianist, on his initial visit to the United States for a concert tour, is finding his first days in this country very busy ones. Between the ministrations of an important photographer—(who exploded flashpowder with an artistry not always attained by operative firing squads) and the preparations consequent to one of a number of receptions—the artist poised himself, immaculate, beside the mantel-piece of his hotel apartment on the day after his arrival, and discussed music and other affairs of Europe.

The artist expressed his happiness at having arrived in New York on the day of the monster testimonial concert by thirteen celebrated pianists in honor of Moritz Moszkowski. "I was enabled," he says, "to meet many of the artists at the home of Ernest Schelling, and I attended the concert, of course. What a peculiar blending of many artistic personalities there was on that occasion. And yet, since all were genuine artists what an artistic unity resulted! In the 'Carnaval' it was as if all who played were finding a common meeting-ground in Schumann's soul. All were brothers and sisters of the great family of art.

The Pianist in America

"The American appreciation of artists, and particularly pianists, I have found in so short a time since arrival here, to be just a trifle misjudged in Europe. The music-loving public of the United States is impressed not only by stupendous technical equipment, as Europeans have occasionally declared, but by the other very important virtues of the pianist. There is a public here for every individual style of artistry, and that is as it should be.

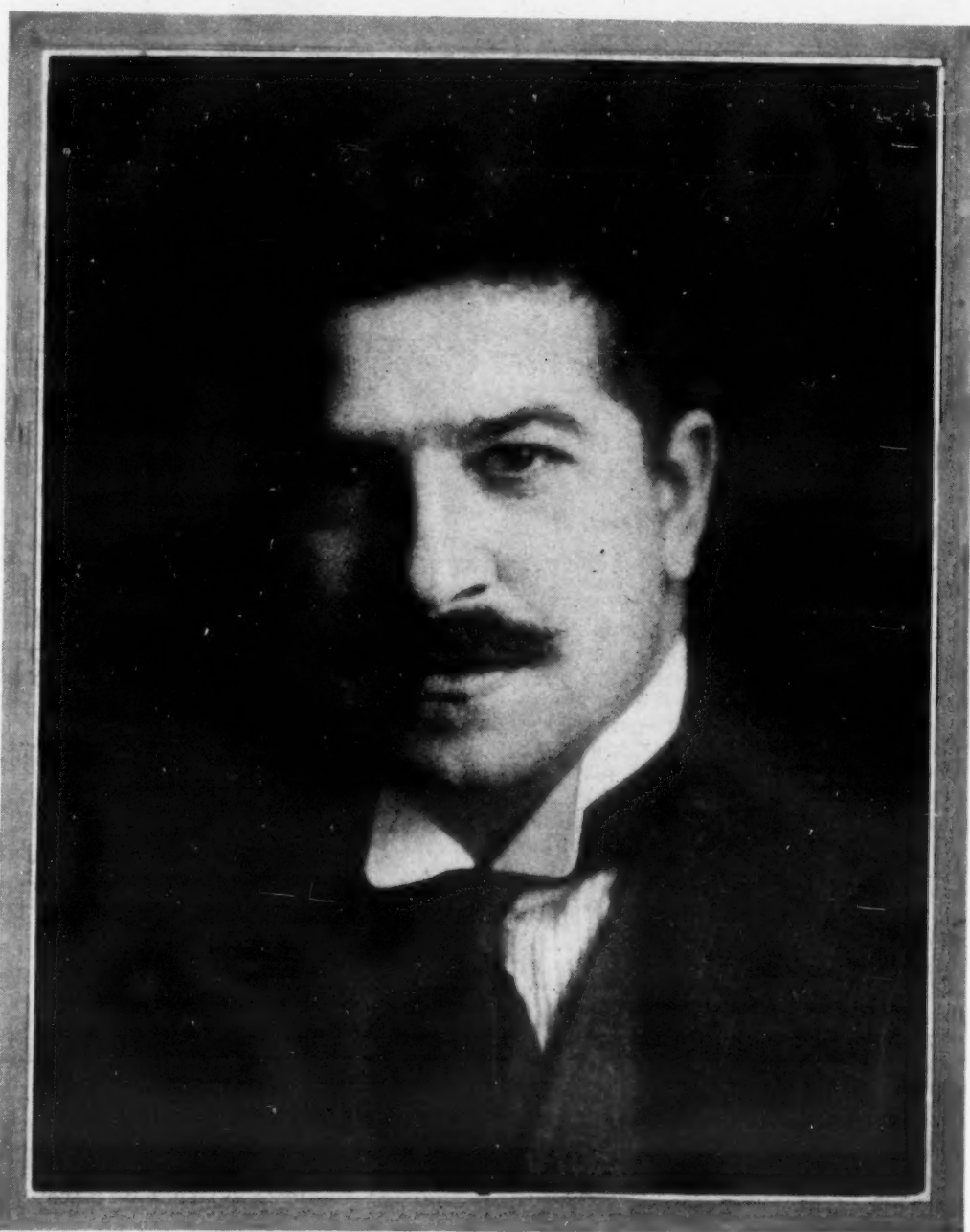
"The pianist's programs? I personally think that the ideal combination for an effective program in the large modern hall is of three major works. There is also the factor of the large modern pianoforte to consider. Certain of the sonatas of Mozart are too 'tender' in expression for large proclamation before the multitude. A short number interrupts the auditor's mood almost before it has made its effect."

Concerning the modernists of the piano, the artist says: "Perhaps all who are composing to-day may be called modern, if not modernistic. I do not often include these compositions, but they are frequently attractive in their very novelty. Of the so-called 'path-breakers' I prefer Schönberg, whom I personally consider a power, original and truly great.

Music and the Dance

"When you ask me what I think of the American dance-music, 'rag-time,' I confess that I find it interesting for a quarter-hour. Its chief drawback is the fact that in it the boundaries between quantity and quality are not very surely drawn. It is noisy. But it marks rather a new departure in that its predominating element is the rhythmic, whereas the melodic and the harmonic have previously been stressed. So that it is either a sign of progress or of a complete reversion to type—progress in a circle.

"It is better to dance to living and vivacious music, however, than to the irrelevant measures of an art-work that is complete in itself. Johann Strauss and Paul Lincke, and your Mr. Berlin in America, have written compositions that are eminently fitting for interpretation by flying feet. But to harness Chopin, for instance, to an interpretative canter! You may be surprised that I express myself in this way about what is considered a specialized art—the dance. It is in the injudicious mixture of wholly different arts that I find an evil. Much



Artur Schnabel, Viennese Pianist, Now Making His First Concert Tour of the United States

as I admire the skill of Mlle. Karsavina, the European dancer, I feel that the composer's intention in creating master-works is that these pieces shall be listened to with concentration, with closed eyes, as it were. To dance to them is occasionally to turn art into an applied art, which is surely to place it upon a

lower plane. Whatever has this effect, whether bad creative or bad interpretative endeavor, should always be opposed by the true musician."

Conditions Abroad Good

"Conditions abroad are surprisingly good musically," says Mr. Schnabel. "I

Conditions Favorable in Parts of Europe, but Inflated Currencies Bring Fabulous Fees "On Paper"—"Best Fed" Orchestras Found in Amsterdam and Stockholm—Praises Mengelberg and Schneevoigt

cannot speak for Vienna at this moment, for I have been absent from that city for some time. But in Berlin the usual nightly number of concerts is ten. You may be surprised when I tell you that recitals run on double-shift in many of the halls of that city, the second starting at some time after nine-thirty o'clock. The theaters, in the same way, give five daily performances. The best opera seats at the Berlin Opera bring 2000 marks. Depreciation of the currency is, of course, more extreme in certain other European countries. An offer for an appearance as soloist in Warsaw, by the way, was made to me with a fee of 500,000 marks. One would have to carry a very large trunk to contain one's receipts in Poland, I am afraid!

"Naturally the economic state of things affects the status of the working musician. He has to work too many hours a day, perhaps at various employments, to give of his best at any time. The two best orchestras in Europe to-day, I think, are those in Amsterdam and Stockholm. Both Mengelberg and Schneevoigt are especially energetic and original conductors. Their men, because they have more leisure and are, to put it frankly, better fed than most orchestral players in Europe to-day, are better musicians. Tell me what you eat—as they say!

"In opera, conditions are thriving. I was certainly glad, by the way, to learn that Erich Korngold's 'Die Tote Stadt' had been successful at the Metropolitan. We have been friends for years, Korngold and I. When he was a boy of twelve, and I in my twenties, we used to be inseparable. He dedicated one of his piano sonatas to me, written when he was still amazingly young.

"Opera is well given in Berlin, on the whole. I think of all the relatively new works, Pfitzner's 'Palestrina' is to me the most satisfying. I personally consider it the most vital work produced in Germany since 'Salome' and 'Elektra.'"

Specialization in repertory is not approved by Mr. Schnabel to the degree of making an artist a one-composer interpreter. He includes all of the classic and romantic composers in his list. As editor, he has been associated with Carl Flesch in the Peters edition of the violin sonatas of Mozart. His career as concert pianist, has covered a quarter of a century. The artist spends much of his time in composition, but has refused offers of publication in recent years.

R. M. K.

Colorado Convention Proposes Scheme for State Certification of Teachers

DENVER, Jan. 7.—State certification was one of the leading subjects discussed at the first annual convention of the State Music Teachers' Association, held in Denver on Dec. 27, 28 and 29. This question, which has been gravely discussed on similar occasions throughout the United States during the past fifteen or twenty years, drew forth the most excited debate of the convention. A committee was appointed to report at the next annual convention and suggest some feasible beginning for the examination and certification of teachers.

About 200 teachers were present, and the subjects discussed included "High School and College Credits for Applied Music," "Public School Music as a Factor in the Development of Music in the Community," "Church Music in Its Relation to Music Appreciation in the Community," "Standardization of Teaching Material," "School and Amateur Orchestras as an Aid to Musicianship" and "State Examination and Certification of Private Music Teachers."

In a musical program following the reception of members on the opening evening those who appeared were Beatrix Hurley-Carpenter and Edith Kingsley Rinequest, both of Denver, pianists; Mrs. Harry E. Douglas of Boulder, soprano; Stella Toffler-Meyers of Windsor, contralto; Irving Miller of Greeley, baritone, and Caroline Holme Walker and Mary Reynolds Guerber, accompanists, of Denver. A concert was given on Thursday afternoon, when the entire program was compiled from the works of Colorado composers. This introduced songs by Estelle A. Philleo, Henry Sachs, W. E. Whigam and Henry Houseley of Denver, Lua Lemert Star-

rett of Golden, and Wilhelm Schmidt of Colorado Springs; compositions for piano by Francis Hendriks of Denver and Charles Wakefield Cadman, who was a Denver resident when his Sonata in A (played on this occasion) was written; and two movements from a Quartet for Strings in A by Horace Tureman of Denver. The average sustained in these works was sufficiently high to warrant considerable pride in our resident creative musicians. The interpreters of this program were Helen Dentler Ford, contralto; Helen Harrison Bristol, Vivienne Perrin Stephens, Mrs. Frank I. Hollingsworth, sopranos; Horace P. Wells, tenor, and W. E. Whigam, baritone, all of Denver; Cleora Wood Schmidt of Colorado Springs, soprano; Marion Boak Adams of Denver, pianist, and the Denver String Quartet, comprising Henry Trustman Ginsberg, first violin; Walter C. Nielsen, second violin; Morris Perlmutter, viola, and Sigurd Frederiksen, cello. Composers who accompanied their songs were Miss Philleo, Mr. Sachs, Mr. Schmidt and Mr. Houseley. Mrs. Rinequest accompanied for the Starrett songs, and Wayne C. Hedges played a violin obbligato to one of them.

All officers of the State Association during its first year were re-elected for the ensuing year. They are: John C. Kendel of Greeley, president; W. A. White of Denver, vice-president; Anna Knecht of Denver, treasurer, and W. E. Whigam of Denver, secretary. Mrs. Fred Paddleford of Golden and E. J. Stringham of Denver remain on the board of directors, and vacancies of the three retiring members were filled by the election of Mrs. Frances Hill Smith and Earle A. Johnson of Denver, and Dr. Wilbur Chase of Boulder. J. C. W.

"Snow Maiden" Next of Metropolitan Novelties

Rimsky-Korsakoff's "Snegourochka" will be the next of the season's novelties at the Metropolitan Opera House. Although the date has not been formally announced, it is understood that present plans call for its first performance on Monday, Jan. 23, the same night that the Chicago Opera Association will open its five weeks' New York season at the Manhattan Opera House with "Samson et Dalila," Lucien Muratore appearing as Samson and Marguerite D'Alvarez as Dalila.

In the Metropolitan production of "Snegourochka," Lucrezia Bori will be cast as the Snow Maiden about whom the story centers. The cast will include Jeanne Gordon, Rafaelo Diaz and Adamo Didur. Rosina Galli has prepared the ballet of the birds which is expected to be one of the features of the work. Boris Anisfeld designed the scenery. Artur Bodanzky will conduct.

New York Records a Week Without a Violin Recital

'Cellists, However, Are Prominent, with Programs by Pablo Casals, Vera Poppe and Joseph Press—Return of Emma Calvé Excites Admirers of Famous Singer—Pianists Not Numerous and Singers Include Artists Who Have Had Several Previous Appearances in Manhattan This Season

THE first week of the new year established something of a record in New York's concert halls this season, as it was a week without a violin recital. Programs averaged two a day in spite of this, some fourteen singers and instrumentalists appearing on afternoons and evenings not pre-empted by the orchestras.

The return of Emma Calvé was an event of unusual interest. Pablo Casals, the Spanish 'cellist, gave his first New York program in more than a year. The 'cellists also were represented by Vera Poppe and Joseph Press, the latter in a second recital of the season.

Among pianists of the week, the debut of Evelione Taglione, who previously had played in London, was of interest. José Echaniz, Alfred Boswell and George Smith were others who gave piano recitals.

Singers included Vladimir Rosing, in the third of his series of recitals; Elena Gerhardt, also giving her third recital, and John McCormack in his fourth appearance at the Hippodrome this season. Marie Rothman and Dorothy Fox were other vocalists who presented programs, and Anna Fitzu joined with Arthur Rubinstein and Paul Kochanski in a musicale at the Biltmore.

George Smith, Jan. 2

George Smith, a young Boston pianist now a member of the faculty of Syracuse University, gave his first New York recital at Town Hall on New Year's Monday afternoon.

The principal number on the program was Chopin's B Flat Minor Sonata, and there were other compositions also by the same composer, the Fantasia in F Minor, the Scherzo in C Sharp Minor, a waltz and two preludes. Mr. Smith played throughout with sincerity and an energy that at times miscalculated the sharp acoustic properties of the hall. A group of pieces by Selim Palmgren, Cyril Scott's "Egyptian Boat Song," an

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Arabesque by Leschetizky, and Glazounoff's Gavotte in D filled out the program. H. J.

Evelione Taglione, Jan. 3

Another of the younger disciples of Leginska, Evelione Taglione, made her first American appearance in Aeolian Hall Jan. 3. A fine, supple technique, a nice cognizance of the light and shade of tone and a dignity in her stage presence made Miss Taglione's first recital one of promise. Her program did not tax her interpretative powers, which are naturally immature, and which make her readings a trifle obvious, despite her feeling for nuance. Bach's Prelude and Fugue in A Flat and two Inventions as well as the Mozart Sonata in F, which opened her program, illustrated her poise and the delicacy of her digital work.

Followed what were announced as the first performances in America of four-hand works by Stravinsky and Ornstein, in which Mme. Leginska played the second part. Five short and somewhat casual pieces by the first composer included an Andante, "Española," "Bala-laika," "Napolitana" and Galop, each of which gave a brief, flashing suggestion of a mood. The "Valse Buffon" of Mr. Ornstein has been played before at a Leginska concert; its jovial discord suggested the composer's vision of harlequin raileries. To these two Miss Taglione herself added a first performance of Ornstein's "Dirge from Poems of 1917," a lugubrious and less interesting work, and also "A la Chinoise."

MacDowell's "From An Indian Lodge," "Will o' the Wisp" and Scotch Poem and a group of Chopin ended the interesting and promising recital. F. R. G.

Vera Poppe, Jan. 3

Vera Poppe, a 'cellist of gifts, who was heard here last season, gave a recital in Aeolian Hall on the afternoon of Jan. 3. Miss Poppe's playing is of a high order and a group of her own compositions, entitled "From a Sketch Book," showed her to be a composer of parts as well. Beginning with an Arioso of Bach, Miss Poppe also offered numbers by Rameau, Boccherini, Tchaikovsky and Lalo. Her tone was at all times musical and her bowing firm, with an almost masculine solidity. The most charm was exhibited in her own numbers, "The Cathedral" and "The Song of Pan." The latter had to be repeated. Tchaikovsky's Variations on a Roccoco Theme were played with a variety of color which lent them an interest above what they ordinarily possess. Coenraad V. Bos was the accompanist. J. A. H.

José Echaniz, Jan. 4

José Echaniz, a Cuban pianist, who appeared in New York last season, though he has grown up from "Pepito" to "José" in the meantime, was heard in recital in the Town Hall Thursday evening, when he presented a program of broad scope. Beginning with MacDowell's "Tragic" Sonata, Mr. Echaniz presented numbers by Chopin, Debussy, Albeniz, Fuentes and Liszt. Mr. Echaniz' playing is characterized primarily by tempestuous volume. "Any tone, so long as it is loud," might be his motto, though to be sure, his Debussy was given more quietly and with some of its native vagueness.

The D Flat Nocturne of Chopin was played with a tone that had the crystal clarity of iced water and the E Minor Valse at a breakneck speed that only a top could have waltzed to. Mr. Echaniz has curious ideas about volume and pedaling, and tradition in such pieces as those of Chopin binds him not at all, but in spite of this, he plays with authority and has an agreeable per-

sonality. Lovers of a large amount of sound at one time will delight in his playing as it is, but he will probably please a broader public if he readjusts certain standards, which, though they may be current in Latin-America, are not those most favored in the United States. J. A. H.

Vladimir Rosing, Jan. 12

For his third New York recital at Aeolian Hall on Thursday evening, Jan. 5, Vladimir Rosing chose to devote himself exclusively to the songs of Moussorgsky, for which procedure discriminating music lovers owe him a great debt. It is only rarely that one hears these superb Russian masterpieces. And even more rarely does one hear them sung authentically. There can be no doubt about it, this Russian tenor is equipped to deliver their message. He

has both the intensity and the power of characterization, qualities which they call for so imperatively.

Mr. Rosing was obviously suffering from a cold last week. Yet this did not prevent him from arousing his audience to the highest pitch of enthusiasm. His biggest achievement was his thrilling projection of the wondrous "Cycle of Death," four songs, every one as great as the next: "Death's Lullaby," first, then the gruesome "Trepak," followed by the lyrically macabre, "Death's Serenade," and finally the overpowering "Death, the Commander!"

Mr. Rosing sang, among other numbers, the "Idiot's Love Song," "Doll's Lullaby," "The Orphan," a heart rending outcry, "The Soul" and "Hoi My Dneiper." The sardonic "The Goat" was redemanded. Extras were Rimsky's

[Continued on page 13]

"Parsifal," "Love of Three Kings" and New "Elsa" in Week of Opera

Florence Easton as "Kundry" in Wagner's Consecrational Music-Drama—Lucrezia Bori's "Fiora" Again Brings Delight—Marie Jeritza Adds Another Rôle and Gains Another Popular Triumph—Geraldine Farrar in Familiar Parts—Double Bill Given as Benefit

FLORENCE EASTON'S *Kundry* in a special Monday matinée of "Parsifal," Lucrezia Bori's *Fiora* in Montemezzi's "L'Amore dei Tre Re," sung for the first time this season, and Marie Jeritza's *Elsa* in "Lohengrin," which returned to the German text, were much-discussed characterizations of the week at the Metropolitan, aside from the advent of "Le Roi d'Ys." For a fourth time the name of Titta Ruffo was withdrawn from a cast, as announced, Giuseppe de Luca replacing him in "Pagliacci," which was given with "Cavalleria Rusticana" as a benefit for the Italian Hospital on Saturday night. Other operas of the week were "Zaza" and "Madama Butterfly," in both of which Geraldine Farrar appeared with her customary success.

Florence Easton in "Parsifal"

Florence Easton's *Kundry* dominated the New Year's day "Parsifal" at the Metropolitan. Intelligently conceived and skillfully elaborated, it contrasted the weary hag of Act One with the radiant enchantress of Act Two, and later with the penitent of the Good Friday Scene, without loss of a unifying identity in the three portraits. Mme. Easton's singing as the Temptress of Klingsor's Enchanted Garden was of the highest excellence. Seldom has she, or any other soprano at the Metropolitan, matched it for beauty of silvery tone, or poise and art of delivery. Others in the larger rôles were Johannes Sembach as *Parsifal*, Clarence Whitehill as *Amfortas*, Adamo Didur as *Klingsor* and Robert Blass as *Gurnemanz*. William Gustafson supplied *Titurel* with the necessary off-stage voice, and Marion Telva intoned the motto of "the chosen tool," as Englished by Mr. Krehbiel. Mr. Bodanzky conducted a performance much smoother than the one earlier in the season. O. T.

"Fiora" and Three Kings

The first "L'Amore dei Tre Re" of the season is always an event for admirers of Montemezzi's little masterpiece, and this fact was emphatically demonstrated on Monday night of last week. The audience filled the seats and thronged the rails, eager for the performance that was to bring forward Lucrezia Bori as the hapless *Fiora*. To many, Bori is the ideal *Fiora*, the creature of circumstance drawn with such deft strokes by Sem Benelli. Her picture of the girl wife caught in the mesh of an overwhelming love, torn by an agony of feeling evoked by the husband from whom she has turned away, is something memorable; something of a tragic beauty rare to the opera stage. Simple in its essentials, her performance all the more surely touches the intensity of this primitive melodrama. She is a scarce understanding *Fiora*, plunged into the swirl of impassioned events, and she enlists the sympathy of her audience for the pity of it all.

One may form a different idea of *Fiora* from the libretto, but Bori's art is of the kind that makes her portrayal convincing. She has sung better than she sang on this latest occasion, but the blemishes were of a minor nature; a little hardness of tone here and there, a little uncertainty. Thrilling she was in the climax of her tragedy, and if the scene played less effectively than at other times it was not her fault. With the exception of certain portions this was not an entirely adequate presentation of the opera. José Mardones was splendid in everything he did. He made a striking figure, indeed, of the blind *Archibaldo*, and his voice was at its best. While Giuseppe Danise brought no romantic distinction to the part of *Manfredo*, he accomplished some really beautiful singing. His scene with *Fiora* in the second act was very finely done, his soft tones, keyed to the emotion of the moment, seeming to enfold the object of his adoration. Giovanni Martinelli, in the guise of *Avito*, infused the addresses of a lover with more vigor than tenderness. He was not happy in accomplishment and indeed seemed scarcely at ease. *Avito* is a rôle that does not lend itself to the robust attack of Mr. Martinelli.

Mr. Moranzoni manifestly regarded his work as conductor as a labor of love. The play of light and color that is the orchestral portion of "L'Amore dei Tre Re" was richly evident. The instrumentalists brought ardor to their work, and music came glowing from the pit, swelling with passion, tossing a proud medieval fanfare to the battlements, sobbing for the sad tale of *Fiora*. The chorus also did excellent work. Wanting in some respects, this first presentation of the Montemezzi work this season was more than satisfying in others. P. C. R.

The First German "Lohengrin"

Once more in German, for the first time since 1917, "Lohengrin" was sung on the evening of Jan. 6, for the second time this season, the occasion being of further note on account of the first ap-

[Continued on page 13]



Dear MUSICAL AMERICA:

When Josef Stransky, at a recent concert of the Philharmonic, presented Whithorne's symphonic fantasy, "In the Court of Pomegranates," it marked the performance of ninety-five different orchestral works by American composers given under his direction at Philharmonic concerts. Over sixty Americans contributed to this list in less than eleven years. This number is exclusive of the songs with orchestral and piano accompaniment which have been heard at the Philharmonic performances in that time, of which there have been some thirty-odd by American composers. Figuring conservatively on the number repeated in the several series and in different seasons, it is not too much to say that 300 performances of American compositions have been given under Stransky's direction.

Now then a two-fold importance attaches itself to this statement. In the first place, it testifies to the fact that there is such a person as the American composer, whose work is considered of sufficient value to receive recognition from the New York Philharmonic. In the second place, it testifies to the willingness of Josef Stransky to recognize the American composer and give him a hearing on the merits. The result and influence of such a course by this eminent conductor cannot be overestimated. When a man of Mr. Stransky's commanding position takes the stand that he has done, it influences other conductors of symphonic organizations. Indeed it goes further, for it heartens all those who have the leadership of important musical organizations to go and do likewise.

When Stransky came to us with a certain European reputation, he was comparatively unknown to the great mass of music lovers, but during the period that he has been with us, he has won hosts of friends. Indeed, he needed them to carry his organization through the trying times of the war and what has followed since.

Apropos of the consideration given by the Philharmonic to works by American composers, let me not forget to say a word about Henry F. Gilbert's "Indian Sketches," which were produced by the Philharmonic recently but under the conductorship, by the bye, of Henry Hadley, Mr. Stransky's associate. We have already heard enough of Gilbert's music, notably the ballet which the Metropolitan produced, to realize that he is a man of very superior ability, a man who only needs a considerate and fair hearing to win out.

Incidentally, I notice that Gilbert W. Gabriel, in an article in the New York Sun, tells us that the list of American composers whose symphonic works, old and new, have been played in New York from last New Year to this New Year totals twenty. Later on in his article, Mr. Gabriel gives a list of the compositions. It is certainly a very encouraging and inspiring one, and remember that this relates to the purely orchestral works. It does not include the concert

pieces by Americans or chamber music by Americans.

The day will come when the American composer, and by the term American, I include all here of whatever nationality, will lead in spite of all our troubles and shortcomings. There is something in the spirit of democracy, something in the blending of races which is inspiring. It has enabled us to lead the world in enterprise, in manufacture, in invention, in athletics, and above all in our wonderful women, and so the same force behind that growth will in due time assert itself in music, art, the drama, sculpture, literature. Those who have seen some of our best American plays and who can also go back to the day, as I can, when A. M. Palmer manager of the Union Square Theater declared that the production of a play by an American would bankrupt a manager, can alone grasp the mighty change in the last few decades. Not long after Bartley Campbell's "My Partner" saved Palmer.

Anent this, I read something that was written by H. C. Colles, the musical critic of the London Times, who says, "The Metropolitan Opera House of New York succeeds to the position which Covent Garden once held and the news of the 'triumphant debut' of a new star is telegraphed by our New York correspondent. London reads about it and cherishes a vague hope of hearing Mme. Jeritza sing 'Vissi d'arte' at the Albert Hall some Sunday afternoon." To which Mr. Colles adds: "the Americans now have the opportunity of performing the clearing house function which once was ours, and we may hand it over to them with considerable equanimity."

Furthermore Mr. Colles says with regard to Albert Coates's coming to us that Coates has one or two striking orchestral works by British composers in his baggage and that it will be very interesting to see what sort of a *visa* America places on them.

The day came when this country, which used to borrow most of its money from dear old England, now has loaned dear old England various billions and it seems that the day has also come when such a very influential person as the musical critic of the London Times admits that we have taken the place with regard to opera once occupied by England's leading opera house. Does look, doesn't it, that time has its revenges and that we are "some punkins" musically in spite of what certain of our own critics say with regard to the taste of our audiences, especially at the Metropolitan?

There blew in upon me the other day Percy Hemus. There is a warm spot in my heart for Percy. He is not only a fine singer and an artist but, when we got into the war, Percy gave up a lucrative concert season to attain which he had struggled along for years in order to go down to Pelham Bay and be a song leader among his "buddy boys," several thousand young fellows preparing to be sailors on war vessels. He would go off with them on hikes. When they were tired, he would start to sing. The buddy boys would take up the chorus and so the miles were passed. But the reaction came later when Percy had to keep quiet for a time to give his voice a rest. But now he is in prime condition again and happy, and the cause of his happiness is that he has been out with a company that has been giving "The Impresario," with Mozart's music, the very clever libretto to which was furnished by our good friend Dean Krehbiel of the Tribune.

When the Society of American Singers, of which our dear dead David Bispham was a member gave their performances at the Lyceum Theater it had two results, one of which was to prove that "The Impresario" was a drawing card. The other was to land sweet Florence Easton into the Metropolitan as a star.

Percy in describing the success of the company, told me how enthusiastic the press was wherever they went. He said that he thought that this showed conclusively how the music of Mozart is accepted all over the country. As an illustration he spoke of the tremendous welcome given them in Bloomington, Ill., where they had had it true, visits from symphony orchestras and some stars but they had never had an opera before. As Percy said, this shows that results are coming from what MUSICAL AMERICA and its editors have been working for for years.

Richard Strauss has come and gone. At the time when there was considerable discussion and some feeling aroused

with regard to what he said or was reported to have said about musical conditions in this country, I expressed my opinion that he would be courteously received, that his tour would prove a success, that at some of his concerts there would be considerable enthusiasm and that when he went away, he would carry so many good American dollars in his pocket as to make him revise his judgment with regard to this country that we are only money-grabbers, materialists, and have no real feeling or sympathy for music and the cultural influences.

That is exactly how it has come out, and if Herr Richard feels it a little hard to have had to pay something like \$8,000 in the way of an income tax, let him rejoice that at the same time he has carried away with him something like \$50,000, which, at the present rate of exchange, should make him feel rich beyond the dreams of avarice. As he was already pretty fairly fixed, he can look the future in the face with the satisfaction that three good meals a day, not to speak of the regulation coffee in the afternoon, are secure to him for the rest of his life. May he live many years.

Before Richard left, he invited the musicians of the orchestras here and elsewhere that have played at his concerts to contribute to a fund for their fellow musicians in Central Europe who are still suffering from the effects of the war. It was said that Richard hoped to take back at least \$500 for that object in subscriptions from American players, but the report did not say whether he had given anything himself. Richard is very careful with his money.

Referring to Strauss and Vienna, reminds me that the famous *Redoutensaal*, or Ball Room, of the Royal Palace, has been turned into a theater and opera house. When the palace was built by Maria Theresa, Queen of Hungary and Bohemia and Archduchess of Austria, it was done regardless of expense, at her order. The walls are hung with priceless tapestries. When the building was still new, Mozart and Beethoven wrote music for it. Weber attended a ball given there one evening and was inspired to compose his enchanting "Invitation to the Dance." Politically, it has a reputation because it was there years ago that the congress of Vienna met to patch up peace, which they believed would last. The patchwork was not very well done as we know now.

When I referred to Saint-Saëns, apropos of his passing away, I wrote that the one operatic work of his which appealed to me was "Samson and Delilah," so it was with considerable satisfaction that I read a criticism by Pierre Lalo in a recent number of the *Paris Temps*, that if Saint-Saëns instead of devoting himself to the pitiful "Ancestres" and the miserable "Proserpines," had sought for other "Samsons," he might have given us enduring works. But he did not.

When a man by reason of his hard work and his unquestioned genius comes to the front in the musical or art world as Saint-Saëns did, there is a regrettable tendency to applaud everything he does as a masterpiece, just as there is an equally regrettable tendency to damn everything he does till he has won out as it is called, and that is why they were afraid to produce Gounod's "Faust" in London and why "Carmen" and other great operas, when they had their premières, were failures. A good many of us are after all like sheep—we need the lead of a bell wether.

They say that Lucien Muratore has broken away from tradition and presents *Samson*, in which we shall soon hear him at the Manhattan, not with flowing locks as Caruso did, but with locks that are almost in the prevailing fashion, bobbed. Muratore, who is an artist and a man who investigates, wears a wig of human hair, in the style of the time, parted and plaited into almost thirty tiny plaits, which, beginning from the forehead, are braided backward, so that they form a close-fitting affair like a skull cap. Muratore says that this is historically correct and was the customary headdress of a Biblical Nazirite a thousand years B. C.

To obtain this knowledge, he visited the Louvre in Paris, made careful studies of the pictures and carvings pertaining to the ancient Philistines and the Hebrews and that was why he undertook to design his costume and wig for *Samson*. In fact, Muratore designs all his own costumes, in which he is aided

by being a painter of considerable power.

A writer in the New York Times, referring to Muratore's careful artistry in matters of costume and make-up, in which our good friend Scotti, by the bye, is a grand master, says that the distinguished French singer goes further towards realism in the blind scene in "Samson and Delilah" than any of his predecessors in the rôle. He uses a make-up which actually renders him sightless. This effect he achieved after visiting a hospital for the blind in Paris. Being actually sightless, he instinctively uses the same motions as those who are actually blind. When he visited the hospital in Paris, he noted carefully all the movements of the unfortunate inmates and incorporated them in his scenes.

The matter deserves particular notice for the reason that it demonstrates, especially to young aspirants for fame on the operatic stage, at least one of the many reasons how artists whom we all acknowledge to-day to be eminent in their profession got there. It wasn't by learning a few rôles and having a good time. It was by constant work, application, study, self-denial. It may be taken as an axiom that the greater the artists the more careful they are of every little detail, and will spend hours over a single phrase, just as they will spend days in a library or museum looking up a detail of costume. This goes far to make good the old dictum that genius after all is simply the capacity for hard work.

William L. Wright of the Department of Music of New York University, has written to the New York Times to express his sorrow because of the thoughtlessness of the audience in the indiscriminate bestowal of its applause at the performance of Handel's "Messiah," by the Oratorio Society. He says that it seems only a few years ago that no audience listening to the "Messiah" would think of applauding the earlier numbers of Part Two, those dealing with the suffering and humiliation of Christ. He sheds salt tears over any assemblage which considers noisy expression of its approval of the performance appropriate after such words as: "He was despised and rejected of men, a Man of Sorrows, and acquainted with grief," or "Behold and see if there be any sorrow like unto His sorrow." He thinks it needs some kind of education from an artistic point of view even if the religious aspect of the matter be altogether set aside.

In order to explain what good Mr. Wright considers such thoughtlessness, he says it can be partially ascribed to the fact that New York has too much opera and not enough oratorio, and thus has fallen into the habit of adulation of soloists rather than serious consideration of the work being performed. He considers that the artists on this occasion, Merle Alcock and Lambert Murphy, would be more than glad to forego the meed of applause at those points in the performance where silence would be the more fitting tribute.

In the good old days in England, when a man was greatly overwrought, he expressed his feelings by writing to the London Times. It is another proof that power has been transferred from the effete nations of Europe to the new world, when, if you want to make yourself heard as well as felt, you must write to the New York Times.

There is much to be said in favor of Mr. Wright's contention. At the same time, it must not be forgotten that in the audiences that listen to oratorio, there are two very distinct classes. Those to whom, by their religious belief, the performance is more or less of a sacred character, and those who regard the performance as beautiful music, wholly apart from its sacred character, which they do not consider involved. They are not necessarily irreligious, but it is simply to them a musical performance rather than a religious function.

Let me add that if Mr. Wright were to analyze the character of the people who go to the performances of the Oratorio Society, he would be surprised to know how many were not Christians, certainly not in the orthodox sense.

Apropos of audiences I read the other day an expression of opinion by Walter Damrosch who has left us for London to face the Philistines who did not like his drastic criticism of musical conditions in England, which was published in your paper. Walter found fault with the audience at a performance of Molnar's "Liliom," which drew crowded houses at the Fulton Theater. He was

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

all het up because the audience applauded in the wrong places and, particularly, laughed in the wrong places. He thought that this was proof that the audiences at our leading theaters and opera houses are a kind of witless crowd who do not know where they are at.

Let me ask Walter whether it has never occurred to him that when an audience, even some individuals, are greatly stirred, instead of expressing their emotions by tears, or shrieks or cries, they laugh. It is a hysterical laugh, that is true. Just as there is only one step from the sublime to the ridiculous, so there is only one step from tears to laughter.

Many people when greatly overwrought, their feelings tense, express themselves though some contrary reaction on their brain by laughter when they should be silent or take out their pocket handkerchiefs.

However, there are times when a great artist feels called upon to rebuke an audience as Feodor Chaliapine, the distinguished Russian did the other night when he sang to a packed house of over 5000 people at the Hippodrome. So great was the effect of his singing that the audience at a certain place in Sakhnovskiy's "Death Walks About Me," broke in with handclapping and cheers. Speaking in Russian, Chaliapine sternly shouted: "Let me finish. It would be better that you should not applaud at all."

In Italy they are accustomed to accompany the singing even of a great aria by applause interspersed sometimes with a hiss should the tenor venture from the pitch.

To give you an idea of the tremendous vogue of Chaliapine at this time, let me tell you that when an extra performance of "Boris," was announced the house was sold out one hour after the box office opened. Should Chaliapine return to us next season as has been announced, Gatti may console himself that he will have a personality, though he's a bass, whose popularity will rival that even of the great one whose loss we all still deplore.

Richard M. Aleman writes me from Abogado, Havana, with regard to Mme. Jeritza's appearing as a blonde in "Tosca." So you see that Madame's blondness has stirred up music lovers even in Cuba not to speak of New York.

Aleman writes that while it must be admitted that there are some blonde Italians at the same time, Mario Cavardossi sings the "Recondita" in the first act and says that his sweetheart Floria "e bruna." Aleman is surprised that such things can occur at the Metropolitan and says it is a pity that there is nobody with enough authority who would oblige Frau Jeritza to wear a black wig. Last week I quoted the noted teacher, Mme. Gina Viafora, to the same effect.

While I believe that Gatti if cornered would dare the devil himself, I doubt if he would want, under the existing conditions of her popularity, to approach Mme. Jeritza with the offer of a black wig to cover her tresses. If there is a man who wants peace in his operatic family, it is our good friend Gatti. Perhaps, if the occasion were serious, he might delegate the venture to his amiable and very tactful assistant, Edward Ziegler, but as the matter really belongs to the press as well as to the opera, would it not be wise to invite that distinguished press representative Monsieur Billy Guard to undertake the job?

They do say that Mme. Jeritza has a temper, in which case, it might fare badly with poor Billy, which would be generally regretted. Jeritzas may come and Jeritzas may go, but Billy should live forever to rejoice the hearts of the newspaper men.

Gianni Viafora, the cartoonist, who has even gone so far as to caricature his own wife, has also injected himself into the discussion. He says that Jeritza can wear a dark wig, if she wishes. However, she cannot change the color of her eyes, which are blue. Gianni is diplomatic. He places the fault with the librettist. According to the librettist, we are to imagine that all women singers who sing this rôle must have black eyes. How can poor Jeritza, says Gianni, with her beautiful blue eyes take her lover to task because he is painting a portrait of a lady with fair hair and blue eyes? How can he change them to blue if the eyes in his picture are already blue? Incidentally the matter is further complicated by the

fact that Geraldine Farrar's eyes are blue. Maybe she will be heard of before long in the controversy now that her matrimonial troubles appear to be resting easily on their laurels.

* * *

Giovanni Martinelli ought to be happy. He has attained the dignity of seeing portraits of his wife, of himself and of his two beautiful children in the New York American, which calls itself "a paper for people who think," the portraits appear in a story with big black type entitled: "Jealous Worries of Wife of a Great Tenor, Told by Mme. Martinelli."

Do you know how that story got in? Giovanni, as I think I have told you, has a press agent, Ernest Henkel, who with a coadjutor, has been breaking his brains how to get publicity in the big dailies with phenomenal circulations. They finally decided that the thing to do was to get up something in the way of what is called woman's heart interest. So they planned the interview with Mme. Martinelli, a most lovable and charming lady. When she said in the course of the interview: "How would you like to see your husband throw his arms around Geraldine Farrar and kiss her?" they felt satisfied that the thing would go through, which it did. They were so happy that they pledged one another in bubbling draughts of—grape juice.

In the course of the interview, Mme. Martinelli says with fine discrimination that when she finally learned that when one has a tenor for a husband one has also a professional lover, she got over it. Besides the children came and so she was busy with them and now she rarely goes to the opera, one reason being that she found out she made her husband nervous in his parts.

There is a little moral to this story, which deserves the consideration to which the general public that wants to be entertained at the opera or theater rarely gives much if any attention. Jealousy is the middle name of Italian or French or indeed of all operatic artists and it is quite natural. But while the artists and their male or female relatives and friends suffer, the public benefits thereby.

"How can that be?" say you.

"Quite simple," say I.

Do you realize for a moment, you who go to the opera and listen to that wonderful performance of "Tristan and Isolde," for instance, or of "Tosca," or of any great drama or tragedy, do you realize what it must mean if the hero has for his heroine a woman who is positively repugnant to him? Do you realize what it must be for the heroine to have a hero who is positively repugnant to her? So in the great love scenes, which after all, are the factors of drama and even of comedy, if you want a performance which shall have anything of verity in it, which shall really appeal to you, you must expect it only when the artists are at least congenial to one another.

There was only one instance that I know of where a thrilling performance was given in a great opera house by a noted prima donna whom I knew, who, in one of the most fervid scenes, when she had her arms around the neck of the tenor, whispered in his ear: "You brute! You smell horribly of garlic. I hate you!" But while she hissed these words, she smiled with a bliss that seemed ineffable.

Let me not forget to mention that Martinelli made a brave and handsome appearance in "Ernani" and won one of the most distinguished successes of his notable career.

* * *

Commend me to Professor Hilton I. Jones, head of the Chemistry Department of the Oklahoma Agricultural and Mechanical College, for he has discovered the secret of putting out a fire without recourse to water, chemicals, hose, fire engines, hooks and ladders.

How? "Sing to it," says the professor. All you have to do is to find the flame tone and then strike a neutralizing tone; hum it, sing it or have it played by a band, if you can get a band. When you do the sounds waves are flattened out and so is the fire. With the flame tone, the burning gas is immediately cooled below the ignition point.

It all depends upon what's burning. This has induced a scribe in the Evening World to let himself go on the subject. A little ragtime ought to find the flame tone and a couple of bars might help save the Tombs. If a bank should be burning, let the band play, "I Had Fifteen Dollars in My Inside Pocket"; a tenement, "The Sidewalks of New York." If there was a fire in a

pawnshop, "I Owe Ten Dollars to O'Grady" might neutralize the flame tone.

If a brewery were burning, what could be more appropriate than "Down Where the Wurzbürger Flows" and for a fire in a distillery, the scribe suggests "Tennessee, I Hear You Calling Me." The Police Glee Club could extinguish a fire on a ship with "Rocked in the Cradle of the Deep."

The flame tones of a burning saloon could be neutralized with "After the Ball" and if the police and firemen should be called out for a fire in one of our big caravanseries, let them sing, "Is That Mr. Riley That Keeps the Hotel?"

Putting out a fire in Tammany Hall

Eight Years of Local Work Preluded Evelyn Hopper's Arrival in New York

Manager Is Now Planning Next Season's Engagements for Seven Artists—Experience in Arranging Courses in Omaha Aids Her in Present Work

MUCH has been said about the advisability of singers' and players' gaining experience in smaller fields before braving New York's judgment. That local experience is just as beneficial to managers is shown by the career of Evelyn Hopper, who came to New York five years ago as personal representative for Frances Nash, pianist, and who now arranges the tours not only of Miss Nash but also of Walter Greene, baritone; Dicie Howell, soprano; Roderick White, violinist; Mabel Beddoe, contralto; George Hamlin, tenor, and Caryl Bense, soprano. Her status as a manager of artists' tours is of three years' standing.

Miss Hopper was herself a student of singing in New York for a period of five years. On returning to Omaha, she presented her first concert series in 1909. This consisted of four concerts and was given in a church, since no other auditorium was available. This subscription series, continued for eight consecutive years, developed into a series of afternoon concerts at the chief theater of the city and a second series of evening concerts at the Auditorium, with a total of more than 100 concerts. Among the artists presented were Schumann Heink, Elman, Sembrich, Bloomfield-Zeissler, Bispham, Melba, Kubelik, Carreño, Scotti, Bonci, Busoni, Alda, Gluck and Zimbalist. Miss Hopper also sponsored at this time concerts of the

should be easier than stopping a fight. Let the police and fire bands play in concert, "Hail, Hail, the Gang's All Here." For a fire in the City Hall, rush the police fire and drum corps to the City Hall and play the Hylan Fling with a flourish and ruffles. If a fire should break out in Prohibition headquarters, let the bands play "How Dry I Am" or "Razzle Dazzle, I Don't Give a Damn." Can you beat it, says your

Mephisto



Evelyn Hopper, New York Manager

Flonzaley Quartet and the Cincinnati, Minneapolis, Chicago and New York Symphonies and the New York Philharmonic.

Miss Hopper had long been acquainted with the family of Frances Nash, who lived in Omaha, and on the pianist's return from several years of study abroad she arranged to become her exclusive personal representative, came to New York and opened her offices in Aeolian Hall. To get a start as a concert manager is not easy, but Miss Hopper was unusually qualified to attack it by her first-hand knowledge of the point of view and problems of the local manager. It has become customary with her to make a personal booking tour in late February and March.

D. J. T.

BOSTON SINGERS FORCED TO END OPERA VENTURE

Despite Creditable Performances, Public Remains Lukewarm and Loss Closes Doors

BOSTON, Jan. 9.—Owing to financial difficulties, the Boston Society of Singers was obliged to close its season of opera in English at the Arlington Theater. When the season commenced, on Oct. 10, the management had contemplated a thirty weeks' season, but after several weeks it was evident that a deficit was inevitable. The response of the public continued lukewarm, and at the end of the thirteenth week, on Saturday, Jan. 7, the deficit had accumulated to about \$40,000. With no further assurances of financial support forthcoming, the company suspended its activities.

The Boston Society of Singers had given very creditable, and at times pretentious, performances. It produced "Faust," "Manon," "Trovatore," "Lakmé," "Aida," "Lohengrin," "Bohemian Girl," "Tales of Hoffmann," "Lucia" and "Cavalleria Rusticana" and "I Pagliacci." Heroic attempts were made to attract the public, and a change to light opera was instituted. "The Mikado" and "Jack and the Beanstalk" were then produced, but the new policy met with just as little success.

Most of the principals and chorus lost several weeks' salary in the hope that receipts might increase as the season progressed. When the end seemed inevitable during the final week, the company played through to the last performance, and each member shared equally a small allotment.

H. L.

Judson Adds Artists to His List

PHILADELPHIA, Jan. 7.—Concert Management Arthur Judson has announced that it will handle the bookings of Kathleen Parlow, violinist; Inez Barbour, soprano, who in private life is Mrs. Henry Hadley; Helena Marsh, contralto, and Stuart Walker's "The Book of Job." This management will continue to represent Margaret Matzenauer, contralto of the Metropolitan Opera Company; Alfred Cortot, and Olga Samaroff, pianists; Hans Kindler, cellist; Clarence Whitehill, baritone of the Metropolitan, and John Barclay, Scotch baritone.

Kazze Honors Pianist in Reception

PHILADELPHIA, Jan. 7.—A reception was given for Ada Sohn, pianist, now of New York but formerly of Philadelphia, at the home of Louis Kazze, pianist and teacher, on the evening of Dec. 30. Miss Sohn played an elaborate program, in which she was aided by Tema Camitta, soprano. Mr. Kazze is at present busy with pupils in harmony and composition as well as piano.

Adolph Lewisohn Gives Fund for Music Course to Hunter College

A fund to establish what will be known as the Lewisohn Chamber Music Educational Course has been donated to Hunter College, New York City, by Adolph Lewisohn, one of the principal guarantors of the summer series of Stadium concerts. The gift is presented as a memorial to Mrs. Lewisohn, who was a graduate of the college. A course of chamber music concerts free to the public will be instituted by Henry T. Fleck, director of the institution's music department.

Dupré Finds American Organ-Builders Equal European

AMONG the organists of the world, none ranks higher than Marcel Dupré who, in his thirty-fifth year, can lay just claim to a record of accomplishments as artist and composer of which a man twice his age might well be proud. Like Mozart, he manifested an intense interest in music at a very early age, and unlike most prodigies his development has never slackened or displayed signs of drawing to a close. To the student of heredity, Dupré's career and ancestors offer a fascinating study. He was born of a family which for generations on both sides of the house made music its calling. His paternal grandfather was Aimable Dupré, a friend of the celebrated organ-maker Cavaillé-Coll and organist in the Rouen church of St. Maclou for thirty-seven years. His maternal grandfather, Etienne Chauvière, was choirmaster of the church of St. Patrice in Rouen for thirty years and noted throughout France for his skill in training boys' voices. His father, Albert Dupré, member of the Rouen Academy, was founder and conductor of the Société Mixte d'Oratorios and organist for many years at the churches of St. Ouen in Rouen and the Immaculate Conception at Elbeuf, nearby. Also, Marcel Dupré was the friend and pupil of Alexandre Guilmant, celebrated organist and composer. His mother, Alice Dupré, was an accomplished musician and played both the piano and cello.

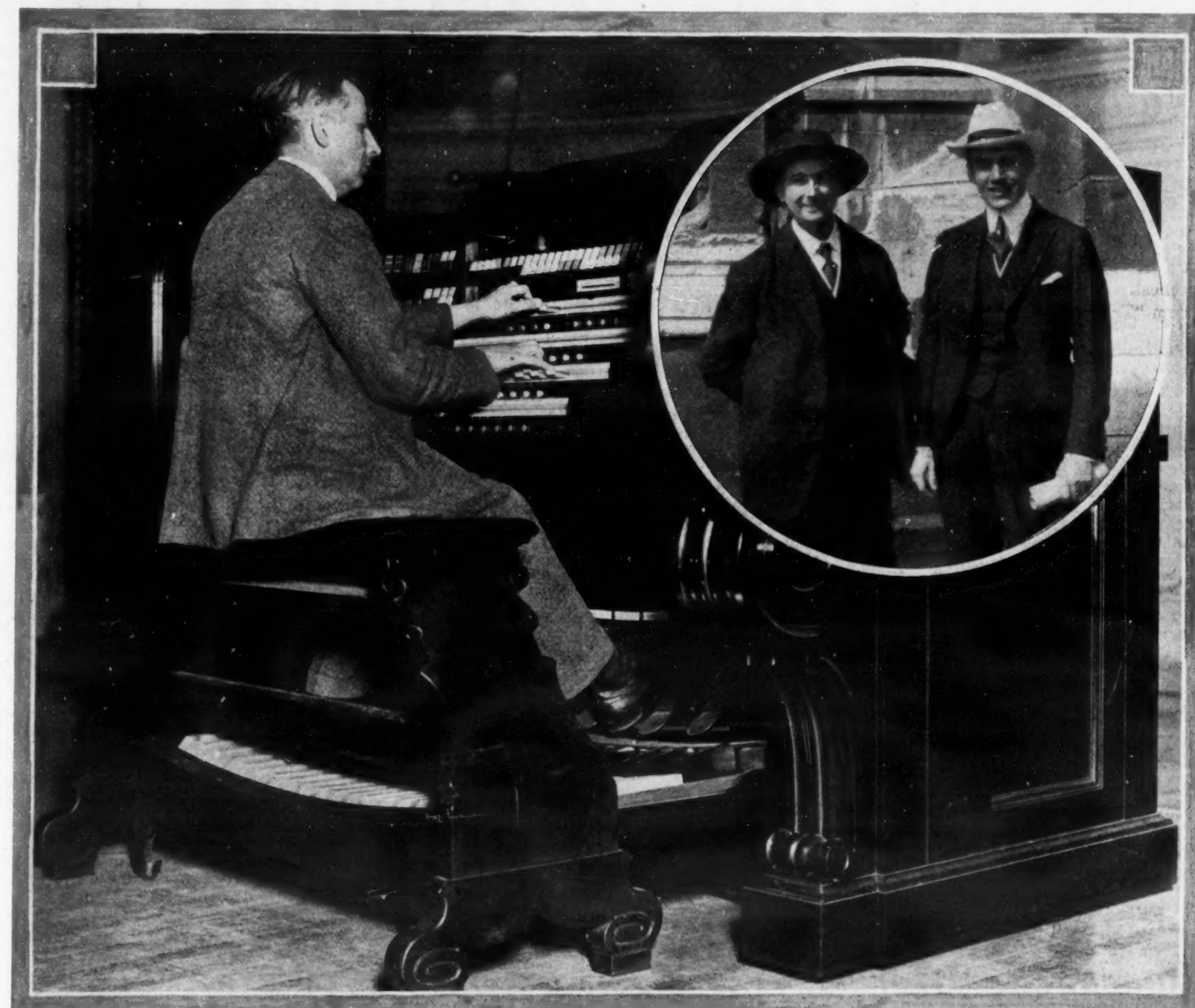
So much for Dupré's ancestry. He was in America recently and gave organ recitals at the Wanamaker auditoriums in New York and Philadelphia. The New York instrument was only completed recently and Dupré was invited to give the first recital on it, one of the finest organs in the world. To the crowds who filled the auditorium to capacity to hear his recitals, there was displayed a technique so remarkable as to be almost uncanny, a complete mastery of instrument so advanced that Dupré played apparently without a trace of concern for the agile manipulation of stops and pedals necessary in complicated organ symphonies. Not the least startling of his accomplishments were the improvisations which he made upon themes written for him by Dr. William C. Carl, Walter Damrosch, Vincent d'Indy, A. Walter Kramer, Leopold Stokowski, Josef Stransky and other distinguished musicians.

Dupré, who for several years has been organist at Notre Dame in Paris, does not look his thirty-five years.

Praises American Organs

"I had heard and read a great deal about American organs," he said after one of his recitals. "My expectations were high and I have not been disappointed. Although my stay has largely been confined to New York and Philadelphia, I have seen a good many examples of the work of prominent American organ builders and find it on the same high plane as that of the great builders of Europe.

"But I admire most of all," he continued, "the great adaptability of your American organ builders who are able to construct an organ for a church of any denomination, for a home, a concert hall or a theater, so that each one seems to fit perfectly the particular need of each installation. It is a well-known fact that mechanical improvements on American organs are far in advance of European. The organs on which I played in the Wanamaker auditoriums in New York and Philadelphia permit the organist wonderful possibilities of nuance, ex-



Marcel Dupré at the New Organ of the Wanamaker Auditorium in New York. Where He Gave a Series of Notable Recitals. Inset: Dupré and Charles M. Courboin, Former Organist of Antwerp Cathedral, Before the Cathedral of Notre Dame in Paris

pressiveness and orchestral coloring. And I believe that American inventiveness and ingenuity will within the next few years bring about advances as yet unheard of."

Dupré found that on the organs he used in this country the purely mechanical and technical difficulties were reduced to a degree which permitted the organist the greatest possible devotion to the pure interpretation of the composition.

"Another thing," he continued with enthusiasm, "is that the organists who are devoting their lives to playing in the theaters have a remarkable opportunity for doing great work in the elevation and education of the public in the appreciation of good music. I am much interested in the formation of the Society of Theater Organists, and especially in the care with which they select music to fit the moods of the pictures."

Appreciated American Reception

During his stay in this country, Mr. Dupré had many enthusiastic receptions not alone by his audiences but by his confrères in the profession. He was the guest of honor at several luncheons and dinners.

"I have been deeply touched," said the organist, "by the enthusiastic reception given me here. A great many things have been said about me which an artist likes to hear. In turn I have nothing but praise for the musical good taste I have found even in the face of programs of great severity, containing some of the

most classic examples of organ music from Bach to Widor, Vierne, Franck and others. I have had the good fortune to enjoy fine performances of the music of Bach and Palestrina by the choirs of the Church of the Paulist Fathers and the Cathedral of St. John the Divine."

The improvisations of Mr. Dupré are among the most interesting of musical achievements. At the end of a recital he is handed for the first time a theme written by some eminent musician. After reading it over and considering it for a moment or two he turns to his audience and announces the musical form his improvisation will take and proceeds to work it out on the instrument.

Concerning these improvisations, Mr. Dupré said: "I have been very much gratified by their success. I have improvised practically all my life and had no idea the musical public would attach so much significance to it. Someone asked me once whether I had ever thought of publishing the things I improvised in public. The answer is that if I knew while I was improvising that what I was creating would be written down and printed I doubt very much if I should feel the same spirit of freedom and creative impulse. Sometimes I feel, after improvising, that I have created something worth while. At other times I feel sure that I have not. At my Philadelphia concert of Dec. 8, feeling the nearness of Christmas and the appropriate character of the two themes at hand I improvised a symphony lasting fifty minutes, describing the birth, death and resurrection of Christ. It was one of my best improvisations. The atmosphere, the organ, the themes—everything was auspicious."

The fact that Mr. Dupré is able to improvise various musical forms with ease is due no doubt less to his lifelong familiarity with the organ than to the severe training of the French music schools and particularly the Paris Conservatory, from which he was graduated as a prize pupil at the age of seventeen. When he was twenty-eight years old Mr. Dupré won the Grand Prize of Rome for Musical Composition, one of the highest honors in France, for his

lyrical scene "Psyche." Besides this composition he has to his credit, a sonata for piano and violin, three preludes and fugues for the organ, six preludes for the piano, fantasia for piano and orchestra played for the first time at the Colonne-Lamoureux concerts in Paris by his friend and instructor, Lazare Levy, and fifteen versets and preludes for the organ, completed recently.

Characterized always by an extraordinary memory for musical compositions, Mr. Dupré began playing the organ at the age of eight, and when twelve years old was appointed organist of the Church of St. Vivien, in Rouen. At that time began his friendship with Guilmant, which lasted until the composer's death. One of Mr. Dupré's most extraordinary achievements was a series of concerts given in Paris under the direction of the Ministry of Fine Arts, at which he played from memory in ten hearings the whole of Bach's works for the organ.

LOUIS BROMFIELD.

Open New Resident Club for Students

A new resident club for girl students coming to New York and for professional women, has been opened under the name of The Acorn, at 305 West 100th Street. The aim of the club is to provide proper living accommodations for the out-of-town students at reasonable prices, and also to provide opportunity for their practice. Mary F. Fraser is secretary of the club, and M. Ethel Sliter, dining room director. Both women were formerly connected with the Parnassus Club, and served abroad during the war as canteen workers. The club had its official house warming on New Year's Day.

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MUSICAL AMERICA'S WEEKLY

New Orchestral Piece by Reznicek Is Feature in Berlin Week of Many First Performances

BERLIN, Dec. 31.—One of the interesting new works of the season, von Reznicek's variations for a large orchestra with bass solo on Chamisso's poem "Tragic Tales," revealed once more the composer's talent for handling orchestrations on a gigantic scale. The work was played by the orchestra of the Staatsoper under the direction of Wilhelm Furtwängler, recently recovered from a serious illness. The piece is representative of the general trend of effort on the part of modern German composers. It is reminiscent of the composer's "Sieger" and "Schlemihl" and has the general melancholy cast of his opera "Bluebeard," with its perverse and pathological moods, although there are also passages of a humorous nature. The work is another of the school of which Korngold's "Die Tote Stadt" is a prominent example, heavy perhaps, but something that must be reckoned with. The bass solo was sung well by Leo Schützendorf.

"Summer Idyll," an orchestral composition by the Munich composer, August Reuss proved a pleasant if not profound composition when it was given a hearing at a concert of the Philharmonic Orchestra under the direction of Nikisch. The work is pictorial in character, impressionistic and well orchestrated but scarcely a masterpiece. At the same concert, Judith Bokor, a cellist of more than usual accomplish-

ment, gave a fine interpretation of Volkmann's Concerto.

Although very young, Hedwig Fassbänder proved herself an excellent violinist at a recent Philharmonic concert when she played the concerto in A minor of Peter Fassbänder, who died last year. It proved an interesting work and was given a fine interpretation. On the same program, Edward Moritz, who conducted the concert, gave a reading of his new orchestral work "Night Music," which displayed more than usual talent and inspiration, a work which had its footing melodically in Mozart and orchestrally in Wagner and Strauss. It is one of the best of the new compositions heard this season.

Jerger, Star of Staatsoper "Meistersinger"

An exceptionally fine production of "Die Meistersinger" with Alfred Jerger from the Vienna opera as guest artist in the rôle of Hans Sachs provided a bright spot in the season at the Staatsoper. In figure, acting and voice Jerger made an ideal Sachs. His voice is fresh, pleasant and youthful and he sang throughout with fine intelligence and lightness of touch. Paul Schwarz gave a good performance as David. The cast included Otto Helger, Desider Zador and Emmy Heckmann-Bettendorf.

Jerger was also admirable in "Figaro" at the Staatsoper, although he failed to capture much of the charm that is in the Mozart rôle. Vocally he was excel-

lent, but his interpretation was not so well rounded artistically as his *Hans Sachs*, for which he is eminently fitted. Elfriede Marherr-Wagner as *Cherubino* was the best of the cast. Mme. Heckmann-Bettendorf and Ethel Hansa were adequate in acting and more than adequate vocally. Fritz Stiedry finely conducted both operas.

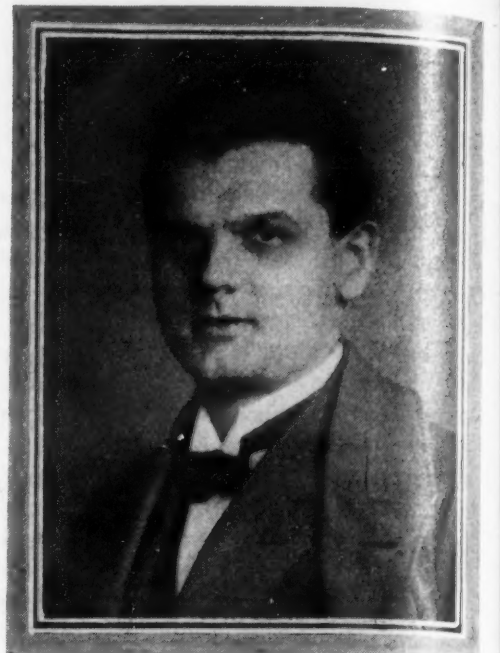
New Graener Quartet

The Barmas Quartet played for the first time at its second recital of the season a new string quartet by Paul Graener. The composition, given a fine interpretation by this experienced musical group, followed the classical path of such works save in rare moments when there were flashes of futuristic music in the instrumentation.

The Munich Trio, a youthful organization, composed of Edda Bohmer, pianist; Erich Schaette, violinist, and H. Hoenes, cellist, gave a fine program of Brahms and Mozart works recently which were characterized more by freshness and vigor than by technical perfection. The trio is a talented organization with a real sense of musical values.

Max Rosen, violinist, has met with success in a series of performances, in recital and with Berlin orchestras. He is a rare example of a musical prodigy grown to a fine maturity. His playing exhibited the qualities of a genuine musician.

In a program which included arias



Alfred Jerger, Bass-Baritone of the Vienna Opera, Who Sang Several Performances Recently As Guest Artist at the Berlin Staatsoper. His "Hans Sachs" Was One of the Finest Performances of the Berlin Season

from Verdi and Mozart and a group of songs ranging from Schumann to Pfitzner and Strauss, Hermann Jadower demonstrated thoroughly sound artistry.

Other good recitals were given recently by Elsa d'Heureuse, soprano; Bertha Taubmann, pianist; Margarethe Ansoerge, pianist; Clelia Aldrovandi, in a second fine harp recital; Margarete Heldt, pianist; Jenny Skolnik, violinist, and many others.

Honegger's "Horace" Praised in Paris Termed "Musical Insanity" in London

LONDON, Dec. 30.—The opera field for the moment remains entirely in the hands of a company which has taken the historic Old Vic for a season of Mozart operas. "Don Giovanni" has already been given and "The Marriage of Figaro" now holds the boards, drawing crowded houses. The productions are given with spirit though they betray occasional roughness and lack of rehearsal. Freda Pettitt as *Cherubino* gives the best performance of the company. The organization is not, however, without financial difficulties and despite the heavy attendance of the moment is in need of some £20,000 which its friends are endeavoring to raise. According to the company's prospectus Dame Ethel Smyth is scheduled to conduct the performances of her opera, "The Boat-swain's Mate," early in March.

Arthur Honegger's new orchestral work, "Horace Victorieux," heard recently for the first time in Paris, where it was cordially received, was given its first London hearing by an orchestra under the direction of Ernest Ansermet, recruited for the occasion of the recital by Ursula Greville, soprano. The work had by no means as charitable a reception as in Paris and drew fire from all sides as "musical insanity." It has the sub-title of "Symphonie Mimée." Miss Greville sang with a clear fresh voice the *Queen's* song from "Coq d'Or," in which she was at her best and displayed top notes of ravishing beauty, and numbers by Mozart, Monteverde and Stravinsky. With John Coates she sang Arthur Bliss' Rhapsody for soprano and tenor with orchestra. Coates recently gave the last of his pioneer recitals in the out-of-the-way Chelsea Town Hall, where his singing has attracted large audiences.

Renata Borgatti, pianist, had unusual success in her recent Aeolian Hall recital when she solved completely the problem of how to be noisy and musical at the same time. It was playing on a grand scale and reached a splendid climax in a Haydn Sonata. She played equally such numbers as Schumann's "Papillons" and some rather uninterest-

ing modern bits by Pizzetti and Castelnuovo-Tedesco.

The farewell recital of Myra Hess before leaving for an American tour was devoted to Chopin and Schumann, whose compositions received beautiful and sound interpretations at the hands of the pianist. The recital was successful in every detail and once more confirmed the opinion that Miss Hess is one of the finest of English artists.

In an entire program of Bach, Harold Samuels, pianist, showed himself an ideal interpreter of the works of the master. His playing was marked by excellent legato passages and masterly phrasing.

Another admirer of Scriabine, Lilius Mackinnon, gave a fine piano recital of his works at Wigmore Hall in which she played examples of the composer's middle and best period. She is an artist in whom emotion and intelligence wait upon each other with the result that her playing is of the finest. Edward Mitchell, pianist, recently gave the fifth and final recital of his Scriabine series, one of the most artistic events of the season.

May and Beatrice Harrison, sisters, and violinist and cellist respectively, have had great success in recital appearances since their return from a continental tour. Both are excellent artists and Beatrice Harrison is probably the best woman cellist heard in London in many years.

The concerts of the British Symphony under the conductorship of Adrian Boult in Stepney, one of the poorer London quarters, continue to meet with great success and to attract crowded houses. Elgar's Second Symphony, Haydn's Symphony in G and the "Meistersinger" Overture at the latest concert were greeted with great enthusiasm.

Another Double Keyboard Piano Demonstrated

OXFORD, ENGLAND, Dec. 26.—Professor Donald Tovey recently gave an interesting demonstration of a new double keyboard piano invented by Emmanuel Moor in a program which included a Brahms Sonata, Bach's Organ Toccata in C and his Italian Concerto, as well as improvisations upon themes suggested by the audience, demonstrating the spe-

cial advantages of the double keyboard arrangement. A Chopin study in two octaves was played in two ways, as written, and with a coupler attached. The inventor himself responded to calls from the audience and played on the instrument. The invention embodies some of the features of other double keyboard pianos and is certainly an aid to agility and the overcoming of finger-stretching chords.

Musicians Active in Holland

AMSTERDAM, Dec. 27.—Among the finest performances of a season, characterized by the activity of good musicians, was the recent performance of the Budapest String Quartet in a program which included works by Beethoven, Brahms and an unfamiliar Quartet, Op. 7, of Bela Bartok. At the Carré Theater, the season of French opera continues. Recent productions were "Lakmé" and "Trova-tore." At Rotterdam, André Levy, Parisian cellist, recently met with success in a series of recital appearances. The Choral Institute gave a fine performance of Brahms Requiem during the same week that the Toonkunst sang here the "Seasons" of Haydn. The government recently awarded scholarships for study abroad to Van Yzer, pianist and composer; Vleschdrager, pianist, and L. H. Somer, violinist.

Hear American Songs in Prague

PRAGUE, Dec. 23.—Songs by American composers were featured by Mary Cavan, soprano, in her joint recital with her husband, Otakar Marak, tenor, here yesterday. Novelties presented were James G. MacDermid's "My Love is like the Red, Red Rose," Katherine A. Glen's "The Mountain Linnet," Henry Hadley's "Rose Time," Charles Gilbert Spross' "Will o' the Wisp," Mana-Zucca's "Invocation" and Winter Watts' "Beloved, It Is Morn." These were escorted with numbers by Dvorak, Foerster, Jindrich, Massenet, Ponchielli and Gounod.

ROME, Dec. 25.—Performances of the orchestral work of Francesco Santoliquido promise to be numerous this season. Already his symphonic poems, "Crepuscolo sul Mare" and "Il Profumo delle Oasi Sahariane" are announced for performance in Madrid under the baton of Perez Casas, while his "Il Profumo delle Oasi Sahariane" is also to be given at the Augusteo concerts in Rome under Bruno Walter.

Brussels' First "Boris" Draws Crowds to Monnaie

BRUSSELS, Dec. 26.—The production of "Boris Godounoff" at the Monnaie for the first time here marks the peak of musical achievement this season. The work, given with great care and attention to detail, is drawing crowded houses which applaud enthusiastically the work of Arnal in the title rôle. The orchestra is excellent under Ruhlmann.

At a recent concert of the Beaux Arts class of the Belgian Academy, the cantata "La Guerre," which won for Fernand Quinet the Prix de Rome last year, was given a first hearing. Based on the poem of Valère Gille, itself a work of no great value, the cantata is remarkable for the breadth of conception and beauty of composition.

Maurice Dambois, cellist, distinguished himself recently at one of the Ysaye concerts by his playing of Saint-Saëns' first Concerto and Jongens' "Poème." On the same program Vanderstücken gave a brilliant reading of Dukas' colorful "Sorcerer's Apprentice." Yves Nat, pianist, exhibited great charm and warmth in the Schumann Concerto and Franck's Symphonic Variations. Mischa Elman recently gave one of the finest violin recitals of the season, notable for warmth and beauty of tone and technical agility. Weynandt, a tenor heard here frequently and always accorded a fine welcome, sang a group of modern French songs of which Ravel's "Greek Songs" were the most appreciated.

John Ireland Rhapsody Not Inspired by New York

Owing to an error in London dispatches the new symphonic rhapsody by John Ireland, reviewed in last week's MUSICAL AMERICA, was wrongly given the name of "New York." The composition was presented on the program simply as "Symphonic Rhapsody—New Work."

MUNSTER, Dec. 26.—Under the leadership of Fritz Volbach, with Anna Kaempfert, Marie Olszewska, Frederick Krauss and F. Lederer-Prina as soloists, a chorus recently sang Handel's unfamiliar "Herakles" for the first time here.

SURVEY OF MUSIC IN EUROPE



Marguerite Canal's "Don Juan" and Gala "Hérodiade" Are High Lights in Paris Week

PARIS, Dec. 29.—"Don Juan," the cantata by Marguerite Canal which won for her the Prix de Rome in 1920, was given a first public hearing recently at the Salle Gaveau under the direction of Chevillard with Mme. Ritter-Ciampi, Franz, and Laffont of the Opéra as soloists. The work is a remarkable one, with a mediocre libretto by Adénis, which passed unnoticed in the strength and vigor of the music. It has a freshness, vigor, clarity and rhythm that is rare in works of the sort and the composer shows a fine sense of dramatic writing and a singular understanding of vocal effects. The soloists were excellent.

President Millerand, accompanied by a number of government officials, attended the gala revival of "Hérodiade" at the Opéra. The proceeds of the first

performance were devoted to the fund for raising a memorial to Massenet. In the audience were a large number of persons of social and artistic prominence in Paris. At the Opéra Comique, Hué's latest work, "In the Shadow of the Cathedral," has become an established success. Rehearsals are under way, under the direction of Paul Vidal, for a revival of Mozart's "Don Juan."

Orchestras Favor Russian Music

The Parisian orchestras of late have shown a tendency to include much Russian music in their programs. In one week three organizations played Rimsky-Korsakoff's "Capriccio Espagnol" and the same composer's "Scheherazade." Suite has come in for a dozen performances within a few weeks. Glazounoff and Stravinsky are also among the favorites.

At the recent concert of the Conservatory Orchestra, Moriz Rosenthal, pianist, gave a fine interpretation of Schumann's Concerto and a group of Chopin Etudes. At a Padeloup Concert, Marius-Francois Gaillard won acclaim by his delicate and sensitive playing of Mozart's Concerto in E Flat.

The Paris Orchestra recently gave a concert devoted to Schumann at which the cellist Ruyssen distinguished himself in playing the composer's Concerto. On the same program Johnny Aubert gave an artistic rendering of the composer's piano Concerto and Mme. Nordmann sang the cycle of "Amours du Poète" to an accompaniment beautifully orchestrated by Theodore Dubois.

Mme. Ritter-Ciampi and José Iturbi, pianist, gave a fine joint recital at the Salle Gaveau in which the soprano, one of the finest artists in Paris, sang num-

bers ranging from the archaic Italian composers to Rabaud; Dupont and Chabrier-Iturbi were best in a Haydn Sonata.

Marguerite Babaian and Laloy Barbaian were heard in an interesting program of Armenian music in which the former sang with beautiful voice and deep feeling a group of folk-songs and the latter played bits of bizarre and melancholy music on the lute and piano.

In a difficult program including "Le Chasseur Maudit" of Liszt, the Beethoven Variations and a group of Chopin Preludes, Bernadette Alexandre-Georges, a pianist still very young, overcame all technical difficulties and brought poetry and spirit to her playing.

Jane Gatineau, soprano, has begun a series of historic recitals starting with music of the middle ages which are given with the assistance of René Brancour, director of Conservatory Museum, and several other artists.

Pupils of Blanche Marchesi were heard in a recent recital of high quality. Among those who participated were Nelly Bamford, Sigrid Carlson, Elisabeth Miller, Thelma Lee, Ada Gibson, Vera Roome, Gladys Davis and Rose Myrtill.

Dante Memorial Cantata by Refice Sung in Rome

ROME, Dec. 26.—The cantata "Dantis Poetate Transiue," with solos, chorus and orchestra, written by Licinio Refice for the commemorative Dante festival at Ravenna, was given recently under the direction of B. Molinari by the Royal Academy of St. Cecilia, which, despite grave financial difficulties of a sort faced by many musical organizations here, has resumed its season of concerts at the Augusteo. The work was given on the first program of the series. An interesting prospectus of the organization contains the names of new works by Ottorino Respighi, Franco Alfano, Alfredo Casella, Vincenzo Tommasini, Domenico Alaleona, Francesco Santoliquido and other modernists.

A new string quartet by Alaleona and a group of old French songs sung by Ghita Lénart were the best features of a program given recently by the Quartet of the Society of Friends of Music as the first of a series of five concerts. The Quartet, a fine organization, consists of Sandri, Zesti, Raffaelli and Albini.

At the Costanzi, opera is now under way. The season opened with the production of Zandonai's "Francesca da Rimini," with the composer conducting.

Three operettas, presented for the first time here recently, have become established successes. They are "The Dutch Girl" of Emmerich Kalman, "The Last Waltz" of Oscar Straus and "Giu la Maschera" by the poet and musician, Ricardo Caucchi. The last named is a satire of the present time and has literary as well as musical merits.

Vladimir de Pachmann, the pianist, had great success in his two recent recitals at the Quirino, where he played programs including works of Chopin, Beethoven and Mendelssohn.

Geneva Has Season of Fine Opera

GENEVA, Dec. 26.—The Grand-Théâtre has begun a season of fine opera once more under the direction of Barras, who conducts the orchestra, and has recruited a company of good artists including on the male side A. Paillard, Darmel, Card, Golay, Formont, Dupin, and Cabrol. The women singers include Valogne, Bardot, Guerimbert, Pieur, Regel and Suretha. Février's "Gismonda," with Darmel as Almerio and Valogne excellent in the title rôle, with fine new settings and an excellent orchestra, was the latest production.

New Mattausch Work Produced in Kiel

KIEL, Dec. 28.—A new music drama by Albert Mattausch entitled "Esther," with a libretto by von Bethge, was heard here recently for the first time and received with acclaim by a large audience in the Municipal Theatre. The work, of considerable interest musically, will be heard later in the season in some of the larger German cities.

Soviet Government Re-establishes School for Ballet Dancers in Moscow



A Group Photograph Showing Mme. Likhoshesterova, "Mother" of the Russian Ballet, and Shelby M. Saunders, an Official of the American Red Cross. Mr. Saunders is at the Left and Next to Him Mme. Likhoshesterova. Others in the Group Are Russians Interested in the Ballet School. In the Background Are the Sledges Used to Convey the Dancers to and from the Theater in Winter

RIGA, Dec. 12.—The Soviet Government has re-established in Moscow the ballet school which under the imperial government produced dancers who carried the splendor and fame of the Russian ballet to all parts of the civilized world. For the faculty, the government has recruited available dancers who were graduates of the former imperial school in Petrograd. Among these is Mme. Likhoshesterova, who for thirty-eight

years has been identified with the best traditions of the Russian ballet. The opera and ballet have been having an active season in Moscow at the National Theatre, formerly the Imperial Opera House, where the former policy of free seats for workingmen and peasants has been discontinued. The government provides for the transportation of the ballet and artists during the winter months, taking them to and from the theatre in horse-drawn sledges.

Ettinger's Music Drama "Judith" Performed at Nürnberg

NÜRNBERG, Dec. 27.—"Judith," a music drama founded on Hebbel's tragedy of the same name with music by Max Ettinger, produced for the first time here, revealed another score full of the characteristics of German modernists. The opera is the familiar tale of Judith and Holofernes and Ettinger, drawing on his native Hebraic sources, has produced a score that is colorful and, in portions, fantastic. The composer employs a huge orchestra and works the brasses heavily. One of the best portions of the score is a brutal march, full of the rattling of armor and swords, which doubtless will be heard on modern orchestral programs. There is also an aria for soprano celebrating the liberation of Jerusalem which is of

great beauty. Much of the music is as brutal and primitive as the tale itself.

PRAGUE, Dec. 24.—Julien Tiersot, French musician and scholar, has arrived here at the head of a mission sent by the French Ministry of Instruction and Fine Arts to advance interest in French music and popular songs in Czechoslovakia. On the way here he delivered a series of lectures on the same subjects in Alsace.

DRESDEN, Dec. 23.—Three unpublished compositions of Mozart, movements for a music box suite, written for the flute, violin and oboe were recently given at a concert of the Tönkünstlerverein. They are charming bits of music and were extremely well played by members of the local symphony.

Opening of Nice Season Brings Opera Companies

NICE, Dec. 27.—The musical season here, which begins with the arrival of winter visitors to the Azure Coast, is now well under way with seasons of opera at the Grand Opéra and at the Casino Municipal besides occasional orchestral concerts and solo appearances. At the Opéra the singers include Suzanne Sabran, Geliaz, Jane Bourgeois, Charlotte Dalmas, Maroy; the tenors Granier, Angel, Santalonna; the baritones Demarcay and Reymond, and the basses Legros and Baldour. "Manon," "Lakmé," "Werther," "Hérodiade" and "Les Huguenots" have been presented.

At the Casino, where "Bohème" and "Tosca" had excellent performances with Sabran, Maurey, Lapelletrie, Vigneau, Francis Combe, Pernet, and Eugénie Brunlet in the casts, Grovlez' lyric work "Coeur de Rubis," Simon's "Fleur de Pêcher" and Pick-Mangiagalli's "Il Carillon Magico" are scheduled for production. Busser's "Colomba" with Lyse Charny in the leading rôle, "The Magic Flute" and "La Rotisserie de la Reine Pédauque" will also be produced.

The regular opera performances are being alternated with productions of light opera in which Alice Chenaud, Germaine Parelly and Franz Caruso have displayed great talent and vocal ability. Maria Kousnietzoff, a former member of the Paris Opéra, is scheduled to bring her own company in a series of Viennese operas to the Casino later in the season.

At the Casino, Felix Hesse, a conductor from the Paris Opéra Comique, is in charge of the orchestra. At the Opéra, M. S. Bovy is conducting the performances.

The symphony concerts at the Casino Municipal and the Jetée Promenade have been abandoned this season and the only music offered in their place is that of the string quartet of the "Cercle Artistique," which is giving a series of recitals of music by Franck, Chopin, Liszt, Saint-Saëns, Debussy, Ravel and others.

Gil Marcheix, a young pianist, had a remarkable success in a series of recent recitals.

Wiesbaden Hears New Opera Burlesque

WIESBADEN, Dec. 29.—"Le Mariage du Faune," an opera burlesque, written by Roderich Morr and Bernhard Sekles, professor of the Frankfurt Conservatory, was produced recently at the Nassau Theater with great success. The music, delightful in character, was brilliantly played by an orchestra under the fine direction of Arthur Rother. Much of the success of the piece was due to the settings and the fine direction of Dr. Hageman.

STOCKHOLM, Dec. 22.—Paul Dukas, Gabriel Pierné and Maurice Ravel, by government procedure, have been named members of the Royal Academy of Sweden.

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Week of Opera at the Metropolitan

[Continued from page 6]

pearance here as *Elsa* of *Marie Jeritza*, about whose impersonation chief interest centered. *Elsa* is the fifth of the six rôles in which Mme. Jeritza is to be heard this season, and it is far and away the most satisfactory. Her entrance in the first act, though her costume in no way suggested the medieval, was a vision of loveliness. Her performance throughout was consistent and logical and displayed none of the sensational theatricalism that characterized her *Tosca* and *Santuzza*. The denunciation of *Ortrud* at the end of the second act was very beautifully done, and there was little bits of tender, childlike affection for *Lohengrin* that were exquisite. She also acted throughout with more repose than she has exhibited heretofore. Her singing was good for the most part. There was less of the tendency to scoop at high tones, and the Wagnerian music did not lay bare certain faults of production that were obvious in other parts. But it cannot be said that her voice displayed warmth or variety of color. Mr. Sembach sang better than he has yet done this season, and Mr. Whitehill, save for an occasional moment of hoarseness, sang exceedingly well. His characterization was splendid. Mme. Matzenauer's *Ortrud* had its moments of impressiveness vocally and dramatically. In the former respect it was best when the music did not lie too high. Mr. Blass' *King Henry* was fine in every way, and Carl Schlegel's *Herald* adequately sonorous. The chorus, singing in English, did splendid work, and Mr. Bodanzky conducted admirably.

J. A. H.

Farrar in "Zaza"

Leoncavallo's "*Zaza*" was repeated on Wednesday evening. The "new" voice of Mme. Farrar was again in evidence. Soft and restrained from the vocal standpoint, Mme. Farrar's vocalism is to-day immeasurably better than it was a season ago. Her capable collaborators were Crimi, de Luca and Howard.

Three Operas on Saturday

"*Madama Butterfly*" in the afternoon and the combination of "*Cavalleria Rusticana*" and "*Pagliacci*" in the evening gave those who delight in the music of the latter-day Italians a full day of it at the Metropolitan on Saturday. In the "*Butterfly*" cast were Geraldine Farrar, repeating her always effective study of the Japanese bride; Giovanni Martinelli, a *Pinkerton* of vocal power; Antonio Scotti, the model for all other baritones who essay *Sharpless*; and in lesser parts Rita Fornia, Minnie Egner, Giordano Paltrinieri, Louis d'Angelo, Pietro Audisio and Vincenzo Reschiglian. Mr. Moranzoni conducted.

The evening performance was for the benefit of the Italian hospital. In the cast of "*Cavalleria*" were Rosa Ponselle, Flora Perini, Louise Berat, Beniamino Gigli, and Millo Picco. The *Nedda* of the Leoncavallo opera was the radiant Lucrezia Bori, who sang the rôle for the first time this season. Giulio Crimi was *Canio* and Giuseppe de Luca *Tonio*, Titta Ruffo's name having been withdrawn from the cast several days before the performance. Others participating were Mario Laurenti and Angelo Bada. Mr. Moranzoni conducted again.

N. P.

Sunday Night Concert

Erika Morini as guest artist, together with Morgan Kingston and Mme. Marie Sundelius, made up the list of performers at the Sunday night concert. The lion's share of applause went to the young violinist, from an audience which was eager to glean as many encores as possible. The quality of Miss Morini's playing, the mellifluous and ravishing smoothness of her tone stirred vociferous encomiums following the Mendelssohn Concerto and a group by Tchaikovsky and Laud, to which were added an uncounted number of extras. Mr. Kingston's opening exposition of the "*Flower Song*" from "*Carmen*" was less effective than his stirring group which followed and which included "*The Old Mother*" of Grieg, Strauss' "*Zueignung*" and the Goring-Thomas "*A Memory*," to which deserved applause brought the addition of several equally successful shorter songs in English. Mme. Sundelius, taking the place of Florence Easton, who was indisposed, achieved some moments of resplendent vocalism, especially in a

group of songs culled from Grieg. Her opening aria, "*Jewel Song*" from "*Faust*," was illustrative of her admirable operatic style. Mr. Bamboschek, who directed the evening's proceedings, won much applause with his conducting of Mendelssohn's "*Midsummer Night's Dream*" Overture and a suit from Rimsky-Korsakoff's "*Mlada*."

F. R. G.

Brooklyn Hears "Dead City"

Korngold's "*Dead City*" was transported to Brooklyn on the evening of Jan. 3, when the Metropolitan Opera Company made the latest of its periodic appearances at the Academy of Music. The invincible Marie Jeritza contributed her familiar embodiment of *Marietta*, a performance which tended slightly to the

clothing of moments of gyratory movement and of vocal shortcuts. The cast was the familiar one, with Mr. Harrold singing rather well as *Paul*; and Marion Telva, Robert Leonhardt, Alice Miriam, Grace Anthony, Rafaelo Diaz, Mario Laurenti and Angelo Bada in their by now almost classic parts, with Armando Agnini again the pantomimic *Gaston*. The modernistic work may not have fitted very readily into the opera category of the audience, but there was unmistakable approval of the principal participant, especially by one-half of the audience. Mr. Bodanzky tolled the bells of Bruges painstakingly, with a careful regard for the engaging lyric portions of the score and a minimizing of its more disastrous percussions.

R. M. K.

Review of Recitals of Week in New York

[Continued from page 6]

"*Chant Indoue*," his "*By the Sea*," the aria of *Lensky* from "*Eugen Onegin*" and Moussorgsky's "*Song of the Flea*." Carl Deis played the accompaniments admirably.

A. W. K.

Alfred Boswell, Jan. 5

Alfred Boswell, pianist, featured the Swiss composer, Emile Blanchet, at his recital at the Town Hall last Thursday evening. In addition to a piano transcription of Bach's Organ Fugue in C Minor there were four original pieces by Blanchet—two short and unimportant preludes from the Op. 26, the charming Serenade, Op. 15, and an Impromptu, Op. 27, No. 13.

The pianist was obviously ill at ease with his chair during the major portion of the program, a fact especially apparent during the Chopin Sonata, Op. 35, and it was not until he reached his third group that he began to play freely. In this group, besides the Blanchet numbers, were the D Flat Etude of Liszt, the Bourrée Fantasia of Chabrier, which requires a great deal of snap and vim to save it from sounding banal, and a Rondeña by Albeniz.

H. J.

Joseph Press, Jan. 5

A second recital of the season by Joseph Press, cellist, was given at Aeolian Hall on the evening of Jan. 5. The artist again demonstrated a superior tone-quality and adequate technical dexterity in a program that comprised the Beethoven Sonata, Op. 69, No. 3; the Saint-Saëns E Minor Concerto, Op. 33; a Bach Prelude; Davidoff's "*By the Fountain*," and two numbers given their first performance on this occasion, a Hebrew Melody by Rosovsky and a Scotch Pastoral by Gustave Saenger. Smoothness and clarity of tone were especially evident in these numbers. Gregory Ashman was the accompanist, and contributed in important measure to the performances of the Beethoven and Saint-Saëns works.

R. M. K.

Biltmore Musicale, Jan. 6

The fifth musicale of the Friday Morning Series at the Hotel Biltmore was given on Jan. 6, by Anna Fitzu, soprano; Paul Kochanski, violinist, and Arthur Rubinstein, pianist. Frederick J. Persson was accompanist for Miss Fitzu and Gregory Ashman for Mr. Kochanski. The program opened with Grieg's Sonata in C Minor for Violin and Piano, beautifully played by Mr. Kochanski and Mr. Rubinstein. Miss Fitzu followed with "*Un Bel Di*" from "*Madama Butterfly*," after which she sang Massenet's "*Ouvre tes Yeux Bleus*" as an encore, being applauded tumultuously after both numbers. Mr. Rubinstein then offered a Chopin group, which was very well received, and Miss Fitzu a group of songs in English which brought her further applause. Mr. Kochanski closed the program with numbers by Pugnani-Kreisler, Chopin, Boccherini and Brahms.

J. A. H.

Dorothy Fox, Jan. 6

Dorothy Fox, soprano, who for reasons best known to herself, elects to give her recitals in theaters rather than concert halls, was heard at the National Theater on the afternoon of Jan. 6 by a large audience. Miss Fox's voice is a very lovely one and what is more unusual, she produces it faultlessly. Indeed, the only fault one can find with this artist's work is a slight monotony of style in presenting her numbers. Some of her serious ones have been heard recently to greater effect, and some of

Philip in Mr. Granville Barker's "*Madras House*," it preferred Bach to Offenbach, and Bach it had. There was the Sonata in G, in which Edouard Gendron participated at the piano, and the unaccompanied Suite in C. There followed Beethoven's Twelve Variations on a theme from the "*Magic Flute*," a group of less important works, and Adagio and Allegro by Luigi Boccherini. The audience applauded the Suite with marked cordiality. It applauded Faure's Fileuse from "*Pelléas and Mélisande*" until Mr. Casals consented to repeat it.

Altogether the afternoon was an emotionless period. The cellist's tone was cold, often acid, but relieved by a rich sonority of the lower strings, and an occasional legato passage of velvet quality. The appeal was entirely to the intellect. The contrapuntal values of the Bach were measured as though with calipers. It was played impeccably. Mr. Gendron contributed not a little in his accompaniments. His work was admirable indeed in the Sonata and the Variations.

P. C. R.

Marie Rothman, Jan. 8

Marie Rothman was heard to advantage in her Town Hall recital on the afternoon of Jan. 8 in a program which for length and variety would have tested the equipment of any artist. The young soprano has a voice which is youthful, fresh and at times genuinely lovely. Her least perfect singing was done in coloratura numbers, in which she showed a tendency to slur staccato notes and to slide from one note to another. Toward the end of her program, after several encores, her voice began to show signs of tiring.

In her opening group, which included arias from "*The Marriage of Figaro*" and "*The Magic Flute*" and the Cavatina from Donizetti's "*Don Pasquale*," Miss Rothman sang with purity of tone though her singing was not without effort. A group of Brahms and Schumann brought some of the best singing of the afternoon. She was excellent in the French and Russian group, which contained de Séverac's interesting "*Chanson de Blaisine*," a song of Boulanger and Gretchaninoff's "*Ostroyu Sykeeroi*."

[Continued on page 21]

AEOLIAN HALL

Entrance on 43rd St. bet. 5th & 6th Aves.

Tuesday Evening
January 24th, 1922

At 8.15 P. M.

SONG RECITAL

by

HARRIET
VAN EMDEN

Lyric Soprano

Werner Josten at the Piano

Program

- (a) Lungi dal caro bene.....Sarti
(b) Polissena's aria from "*Radamisto*" (Arr. by Bibb).....Handel
(c) Resta in pace, idolo mio.....Cimerosa
(d) Alleluja.....Mozart
- (a) An die Nachtigall.....Brahms
(b) Der Jäger.....Brahms
(c) Breit über mein Haupt dein schwarzes Haar.....Strauss
(d) Schön sind, doch kalt die Himmelssterne.....Strauss
(e) All' mein Gedanken, mein Herz und mein Zinn.....Strauss
- (a) Chanson d'Amour.....Chausson
(b) La Chanson de l'Alouette.....Lalo
(c) Guarda, che bianca luna.....Josten
(d) Frühlingsnetz (new).....Josten
(e) Scheiden (first time).....Josten
- (a) The Sprig of Thyme.....Grainger
(b) Dutch Serenade.....de Lange
(c) The Great Awakening (by request).....Kramer
(d) Wings of Night.....Winter Watts
(e) Song of the Open.....La Forge

Boston, Mass. - - - January 18
Newark, N. J. - - - January 11

Steinway Piano Used

Management: ANTONIA SAWYER, Inc., Aeolian Hall, New York, N. Y.



Photo by Morse, N. Y.

JOSEF HOFMANN

in London

1921

Daily Mail.

This superb Hofmann is second to no living pianist, and though the Albert Hall is not the ideal scene for his playing, it was remarkable how he held the audience, even in so intimate a piece as Chopin's D flat nocturne, interpreted with faultless taste and feeling. . . . Admirable clarity, marvelous finger-control, a lion among pianists.

Daily News.

It is the perfect adjustment of the means to the end which sets Hofmann in a class apart. . . . Hofmann is a great pianist.

The Daily Telegraph.

Such piano-playing as his is rarely heard, even here in London, where the virtuosi of all countries sooner or later hie themselves.

The London Times.

Mr. Hofmann's piano-playing naturally attracts other pianists, because they can realize more fully than anyone else the perfect craftsmanship of his style.

What Ernest Newman, England's foremost critic, has to say about HOFMANN.

PERSONALITY IN INTERPRETATION

The question of how much liberty we ought to allow to the interpreter is too complex a one for me to answer. Music-lovers have decided that the personality of the performer matters greatly, and, if the results are what they want, they have not the least objection to his placing his own personality between them and the composer. The limits of permissibility are pretty easily fixed in one direction: we have no grievance against the performer or conductor so long as the intrusion of his own personality does not bring a great work down to a lower level than the one we are used to conceive it as living upon.

But what of the opposite case, in which music that we have always felt to be rather poor stuff is made, for the moment, entrancing by the art of the player? This was a question I kept asking myself all through Mr. Josef Hofmann's amazing performances on Tuesday of trifles like Beethoven's "Andante favori" and his G minor Rondo. There was no one in Queen's Hall who did not listen to these performances with a more absorbed delight than he would have done to the Fifth Symphony under just an ordinarily capable conductor. Why?

THE ULTIMATE VALUE

It may be said that what interests us in a case of this kind is simply the art of the pianist—his extraordinary range of nuance, the perfection of his grace of style. But is that really so? Is a performance of this sort merely in the same category as that of the old actor in one of Mr. Eden Phillpott's stories, who used to declaim the letters of the alphabet with such a variety of rhetoric and of gesture that they seemed to be characters engaged in a drama? If there was no reason for our delight but Mr. Hofmann's tone and style, should we not get the same delight if he played us a Czerny exercise? We know we should not. There must, we surmise, be something in these Beethoven trifles to *hear* the beauty of style he lavished upon them. Are they better works, then, than we have always thought them when we played them ourselves with a rather contemptuous smile on our faces or listened, with a still more contemptuous smile, to someone else playing them? We wrote them down as music not only technically but intellectually no higher than the level of the school-girl.

Perhaps the truth is that they are indeed so, but that they have a virtue precisely in that respect, as a child's story of a buttercup and a daisy may have, but that the majority of us are not artists enough to get inside the simple psychology of them, and a supreme artist like Hofmann is.

Pall Mall and Globe.

Josef Hofmann is acknowledged to be one of the greatest of living pianists. Few popular favorites can be compared with him. His control of pianistic touch is amazing.

The Scotsman.

Hofmann made a reappearance at Queen's Hall tonight in a program of exceptional interest.

In America he is hailed as one of the few great pianists, and he justly merits all the praise the Americans bestow upon him.

Musical News and Herald.

There is no pianist possessing a more subtle control of tone-color than Josef Hofmann, and as that is the virtue, rather than dexterity, which lets loose the magic of the keyboard, he is the pianist one should listen to.

Daily Express

Mr. Josef Hofmann's second pianoforte recital at the Queen's Hall last night served to confirm the opinion already expressed—that he is the greatest master of tonal shade before the public today.

Management: WOLFSOHN MUSICAL BUREAU, 8 East 34th Street, N. Y.

LIMITED TOUR, SEASON 1922-1923

Steinway Piano

Percy Hemus, Touring in Mozart Work, Expects Return of Concert Companies

Baritone with Hinshaw's "Impresario" Company Finds Demand for Opera in Towns—Traveling Companies of Singers Wanted to Meet Needs of Smaller Communities

MOZART, well-sung and well directed, has a universal appeal and is certain to have a fine reception under such conditions no matter where it is given, in the opinion of Percy Hemus, who as Emanuel Schickaneder in "The Impresario" is touring most of the United States this season. In the same company are Francis Tyler as Phillip, Thomas McGranahan as Mozart, Regina Vicarino as Madame Hofer and Hazel Huntington as Dorothea Uhlisch. Gladys Craven appears with the company as accompanist.

The tiny opera organization committing itself under the direction of William Wade Hinshaw, president of the Society of American Singers, to the production of one of Mozart's gems, has met with equal success, according to Mr Hemus in cities such as Atlanta, Ga., where the Metropolitan Opera Company is heard, and in small towns where no opera has ever been given previously.

"We are blazing a trail," said Mr. Hemus, during a holiday visit to New York. "We are bringing opera to places where opera has never been heard before. The idea is highly practical and, as I see it, is marking the way for the return of the old-fashioned concert company in a slightly different form. I think that a great many towns have wearied of the one artist performance



Percy Hemus Who Heads the Cast of Mozart's Sparkling Opera "The Impresario" on Tour

and will welcome productions like "The Impresario."

"We have played all sorts of towns in some twenty States, frequently under difficulties, and the reception has been equally good in every case from the smallest towns to cities like Atlanta, Ga., and Bloomington, Ill.

"A fine illustration of the appeal of Mozart occurred at the Agricultural and Mechanical College of Mississippi where we gave 'The Impresario' before 1800 students on the night of a great football victory. A few minutes before the curtain rose we found a house filled to capacity with what you might call raw material, since most of the audience had probably never before witnessed an

opera. They were giving college yells and cat-calling, full of excitement and enthusiasm over the football victory. Before the curtain rose I called together the company and said, 'Forget the audience and play to-night as you've never played before.'

"Well," continued the baritone, "when the curtain rose we were received by a shower of paper arrows. We played with every ounce of spirit and before ten minutes had passed there was not a sound in the house—only the finest sort of attention. You could have heard a pin drop. Mozart never had a more appreciative audience.

"That sort of thing goes to show that the American public is glad to accept Mozart, properly given."

A great part of the time the company plays one night stands, with long jumps. Recently a special train was engaged to carry the production from Waterloo to Cedar Rapids, Iowa, in order to arrive in time for an evening performance.

Mr. Hemus rejoined the company immediately after the Christmas holiday to open a new theatre in Cape Gerardeau, Mo., where the business men and the Chamber of Commerce subscribed the money necessary for the erection of the building. The "Impresario" company is scheduled for several more weeks of performances before the end of its season.

Charleston Theater to Give Up Orchestral Programs

CHARLESTON, S. C., Jan. 9.—Music-lovers in Charleston have learned with regret that the Garden Theater authorities have decided to abandon the orchestral programs which have been so interesting a feature at that moving picture house. The orchestra, conducted by Theodore Koster, has established a reputation for its music, and the hope is general that Mr. Sottile, president of the company which owns the theater, will reconsider this decision. M. W. G.

Oswego Closes Course

OSWEGO, N. Y., Dec. 21.—The Woman's City Club closed its season's concerts with a recital by Marie Tiffany, soprano, on Dec. 13. Others who appeared were Francis MacMillen, violinist; Gay MacLaren, reader, and Elly Ney, pianist.

HOLIDAY MUSIC IN MIAMI

Under Bertha Foster, 2000 Children Appear—Other Events

MIAMI, FLA., Jan. 4.—Holiday music was one of the innovations of this city's season. More than 2000 school children, trained by Bertha Foster and Edan Burnside, sang carols in the Royal Palm Park. Robert Louis Zoll also gathered his band of singers, known as the Troubadours, and sang at the hospitals, and Mrs. Grace Porterfield Polk brought out her new song, "Glad Tidings."

City choirs also gave programs. The White Temple Choir, directed by Charles F. Cushman, gave Buck's "Coming of the King," assisted by Mrs. Dorothy Mayer, Adelaide Clark, Herbert W. Kragh, Warren L. Stone and J. A. C. Riach. Mrs. Amy Rogers Davis was pianist and Mrs. Gertrude Baker, organist. St. Steven's Choir, at Coconut Grove, gave a program, and Trinity Episcopal Choir, directed by Bertha M. Foster, gave holiday concerts, with Mrs. Walter, Mrs. John Graham, Alfred Betts and Charles Sherman as soloists. Peggie de Perucker played the violin. A. M.

Euterpe Club Opens Season

The season's first musicale of the Euterpe Club was given at the Waldorf-Astoria at noon on Dec. 29. Claude Warford, musical director of the club, was in charge of a program which presented Florence Otis, soprano; Mina Spalding, reader; Willard Sektberg, pianist, and the Male Quartet of New York University. A large audience was present, and at the close of the concert a course luncheon was served for the president, Mrs. A. B. Jamison, and forty guests.

Trio Plays for St. Louis Teachers

ST. LOUIS, Dec. 30.—Ellis Levy, violinist; John F. Kiburz, flautist, and Ida Delle Donne, harpist, gave a concert at the Central High School Auditorium on Dec. 8, for the St. Louis branch of the Missouri State Teachers' Association. The program consisted of concerted and solo numbers. H. W. C.

BRUNSWICK RECORDS

PRIMA DONNA
SOPRANO

Metropolitan Opera Co.

FLORENCE EASTON

AS GREAT IN CONCERT AS IN OPERA

BIRMINGHAM

"A capacity audience was present to hear Florence Easton. On the program were some of the masterpieces of the world's most famous composers. Miss Easton sang her numbers with telling effect. Her voice is remarkable in its range, power and sweetness. Time and again the large audience showed its appreciation of her singing by continued applause."—*Birmingham Age-Herald*, Oct. 13, 1921.

COLUMBUS

"Florence Easton won her audience before she sang a note."—*Columbus Citizen*, Oct. 15, 1921.

TOLEDO

"There is a liquid, flame-like beauty in the voice of Florence Easton, combined with a diction and a style, that place her among the very first of the singers Toledo has heard. Miss Easton, who is one of the most popular of the Metropolitan's prima donna sopranos, must be ranked among the first of America's concert recitalists as well."—*Toledo Daily Blade*, Oct. 19, 1921.

INDIANAPOLIS

"Of all the artists now before the American public there is none of more solid attainment than Mme. Easton. Here is a woman whose beauty and personality are always kept subordinate to her art. Her voice is brilliant without being harsh, her lower register of unusual loveliness, her whole range without any transitional roughness."—*Indianapolis Star*, Oct. 21, 1921.

AKRON

"She made her appeal through a voice of faultless beauty, marked by a breadth of volume and richness of tone. Her proclaimed excellencies were all in evidence in yesterday's recital. Purity of tone, clarity of diction, felicitous moulding and rounding of the melodic line—in all these attributes of the singer's art, she was irreproachable."—*Akron Beacon Journal*, Oct. 26, 1921.

CLEVELAND

"Miss Easton's voice is of lovely texture, crystalline in its clarity, even throughout its entire range, and of noteworthy volume. This is the sort of singing that may be called impeccable. She wins her hearers by the beauty of her voice and art. Miss Easton was greatly applauded and sang added numbers."—*Cleveland Plain Dealer*, Oct. 28, 1921.

PITTSBURGH

"Florence Easton is a real personality. Her voice was fresh and warm, and she employed intelligence and discrimination in her varied offerings. It was in the gorgeous Brahms group that she displayed her versatility. The sustained 'Mainacht' was authoritatively and quite reverently done, while 'Staendchen' was compelling. 'Feldeinsamkeit' was lovely in legato. The 'Nachtigall' was a joy. It is to be hoped that the brilliant Florence Easton will return."—*Pittsburgh Post*, Nov. 1, 1921.

ITHACA

"Miss Easton's beautiful voice and charming personality, together with the wide range of the program, provided a highly successful opening for the season here. Miss Easton was generous with her encores, which were called for repeatedly."—*Cornell Daily Sun*, Nov. 3, 1921.

NEW YORK

"Miss Easton sang with much beauty of tone, finish of phrasing and clearness of diction."—*Richard Aldrich*, *New York Times*, Nov. 4, 1921.

EXCLUSIVE MANAGEMENT

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AEOLIAN HALL, N. Y.

FURORE FOR

B

REAPPEARANCE
at METROPOLITAN
Dec. 28, 1921, as "MIMI"
in "LA BOHÊME"

O

"MISS BORI A DELIGHTFUL MIMI."
—New York Tribune.

"IT WAS A HAPPY EVENING FOR HER, FOR
HER NUMEROUS ADMIRERS, AND FOR THE
OPERA HOUSE, WHICH IS BENEFITED BY THE
RETURN OF ONE OF ITS MOST ATTRACTIVE PRIMA-
DONNAS."—W. J. Henderson in the New York Herald.

"A PACKED HOUSE WELCOMED HER RAPTUREDLY."
—Deems-Taylor in the New York World.

"EVERYBODY KNEW HOW SYMPATHETIC AND APPEALING HER
INTERPRETATION WOULD BE IN ITS SIMPLICITY AND CHARM OF
PERSONALTY, ITS GAYETY AND PATHOS, FOR IT IS WELL REMEM-
BERED."—Richard Aldrich in the New York Times.

"DAINTIEST OF PRIMA DONNAS." —Max Smith in the New York American.

R



I

SOPRANO
Metropolitan Opera Co.

BORI IS WONDERFUL

Frequently the question is asked, "Are we ever going to hear another young singer destined to achieve the rank of Sembrich, Eames, Nordica, Nilsson, and the other great ones of former days?" We certainly are. She is here now; and last night she sang Mimi in Puccini's "La Bohème" at the Metropolitan most entrancingly. Her name is Lucrezia Bori, and in her veins runs Spanish blood, as it did in the veins of two of the foremost prima-donnas of the past, Malibran and Viardot-Garcia. I wasn't born early enough to hear either of these, but if they sang as beautifully and soulfully as Miss Bori did last night, they certainly deserved their world fame.

—W. T. Finck in the New York Eve. Post.

IN CONCERT

"BORI'S VOICE OF OPULENCE, TRILLING,
PURE, AND UNERRING, CAPTURES AUDI-
ENCE HERE" from Kalamazoo, Mich.

"SPANISH DIVA CHARMS HEARERS" from
Charleston, S. C.

"THRILLED HER HEARERS" from Springfield, O.

"SINGING OF BORI CHARMS HEARERS.
NOTED PRIMA-DONNA ACTRESS AS WELL
AS VOCALIST" from Milwaukee.

"BORI WINS ROUNDS OF APPLAUSE" from
Cincinnati.

"FASCINATED HER AUDIENCE BEFORE SHE
SANG A NOTE" from Toledo.

"GIVEN A TREMENDOUS OVATION" from
Detroit.

"BORI SCORES TRIUMPH HERE. SPANISH
PRIMA-DONNA WINS ACCLAIM" from
Cleveland.

"BORI CHARMS BOTH THE EARS AND THE
EYES" from Toledo.

Available for Concerts During May, June and Fall, 1922

Management: Wolfsohn Musical Bureau, 8 East 34th Street, New York City

Says Ability to Lead, Not to Follow, Marks Best Accompanist as It Does Best Conductor

Discussing His Work, Walter Golde Declares that Orchestral Imagination Is Prime Requisite—Unmaking a Pianist to Make an Accompanist—Real Artists, Even in Lesser Genres, Must Know More Than They Have Chance to Show—Why One Young American Conductor Closed the Door When Opportunity Knocked

TO make an accompanist, you must unmake a pianist. Perhaps that is putting it a bit strongly, but in his work as coach and accompanist Walter Golde has found that mere pianism is the least of qualifications. Technical mastery is necessary, but rather as a starting-point than as an end in itself. The accompanist must forget the piano and learn to think in terms of orchestral coloring. It is not that he needs only enough technical skill to follow; rather, he needs a musicianship so much more thorough than this technical modicum that he can lead the singer or player with whom he is co-operating. The association should be a sort of mystic marriage, in which the artist at the piano may best secure the place of the better half by an appearance of pliability.

"In my own experience," Mr. Golde says, "accompanying has been a makeshift for conducting. My three years in Vienna were devoted to theoretical study with the object of making a career as a conductor, and while I made good practical acquaintance with the orchestral instruments and gained facility in leading those who use them, I paid comparatively little attention to the piano. To the broadly trained musician, the piano is as Esperanto to the linguist; it is a *lingua franca*, immensely valuable in bringing the different parts of the musician's ground into relations with each other, but without an idiom of its own. That this view is no mere adventitious result of the vicissitudes of my career seems to me proven by the catholic musicianship of such accompanists as Frank LaForge and Richard Hageman. Both of these men are accomplished pianists, but they are even more distinguished in their sense for orchestral coloring; and they know music from A to Z.

Pushing Standards Up

"Of course almost anyone who wants to take the time can train himself to meet a certain standard of requirements as an accompanist. I am not interested in the hosts who stop at mediocrity. We need, in America, servants of art who can push standards up, and this can be



Walter Golde, Accompanist and Coach

done only by paying a more than ordinarily meticulous attention to the standards already recognized. An English critic recently spoke of some American songs as 'well-groomed.' Surface polish seems characteristic of our culture. The very facility with which we turn out 'artists' argues a fundamental deficiency in our product. The man who knows a great deal more than what he has the chance to show in public as an accompanist is the one who accompanies best. "The desire for artistic expression in any medium must bring with it a reverence for expression effected through other media and the technique by which it is effected. However small the frame, the raw material of colors and masses which must be assimilated before a picture can be attempted are many and various and are the same as those which are necessary to larger works. Artistic playing of the piano-part of a Schubert

song presupposes knowledge of a great many songs by the same composer and an understanding of song style in general as well as a knowledge of the possibilities and limitations of the voice. Playing the piano-part of a Brahms violin sonata requires acquaintance not only with that sonata but with the Brahms symphonies and chamber music works. And when accompanying arias, you must play the orchestra, in spirit at least!

Taking 'Fidelio' on the Road

"When I returned from Vienna in 1913 I became conductor with an organization known as the Beethoven Opera Company. The plan was to present 'Fidelio' in German in cities with a considerable German-speaking population. We opened successfully in New Haven. Unfortunately the business arrangements were not very sound, and the manager felt it necessary to retrench. He threatened to let me have only twenty-one orchestra players and to allow only one orchestral rehearsal! I understand that in preparing for performances of 'Fidelio' in Vienna, Mahler had thirty-one orchestral rehearsals. I couldn't very well disregard so illustrious an example. I left that position and took to accompanying, in the dearth of opportunities for conducting. The work which the intervening years have brought me has not only kept me busy but has definitely added to my knowledge. When, or if, I reach my promised land of conducting, I expect this work to prove its value to me even there."

D. J. T.

Lucien G. Chaffin to Retire for Several Months

Owing to his eyesight having recently become impaired Lucien G. Chaffin, one of the best known of New York music editors, has been obliged on his physician's advice to give up his work for a period of several months. Mr. Chaffin is also known as the composer of a large number of songs, organ compositions and anthems and was for many years active as organist in important New York churches.

New York St. Cecilia Club to Begin Season

The New York St. Cecilia Club, Victor Harris, conductor, will give the first of this season's concerts for members, on Jan. 24, at the Waldorf-Astoria. The program is to include, as usual, a number of first performances, among them several compositions specially composed for the club. The assisting soloists will be Fred Patton, baritone, and George Barrère, flautist. The second concert will take place on April 5. The St. Cecilia Club will also co-operate with the New York Philharmonic Society in four performances of the Mahler Third Symphony under the direction of Willem Mengelberg; on Feb. 28, March 2, 3 and 5.

Schumann Heink Gives Recital in Albuquerque

ALBUQUERQUE, N. M., Jan. 7.—Mme. Schumann Heink gave a recital Dec. 26, under the auspices of the Apollo Club. The recital drew a large audience, which received the contralto's work with enthusiasm. Among her numbers were arias from "Samson and Delilah" and "Prophète," and songs of Ardit, Schubert, LaForge, Stephens and others. Arthur Loesser, her accompanist, offered a group of piano numbers including works of Chopin, Saint-Saëns and Liszt, and the Apollo Club gave two choral compositions.

Miss Rankin Sings at Allentown Church

ALLENTOWN, PA., Jan. 7.—Adele Luis Rankin, soprano of New York, was soloist at a sacred concert here last month. The program was under the auspices of W. W. Landis, organist of Zion Reformed Church. Miss Rankin sang successfully the solos in Mendelssohn's "As the Hart Pants" and had four other solos, numbers from Haydn's "Creation" and Mendelssohn's "Elijah" and Coombs' "Christ Child" and the Gounod "Ave Maria," the last named given by request. Miss Rankin has been engaged for another local appearance, in a concert under the direction of Charles Davis.

Althouse and Gruen in Pueblo

PUEBLO, COL., Jan. 3.—Paul Althouse, tenor of the Metropolitan Opera Company, with Rudolph Gruen at the piano, was heard here last evening in a splendid program. Mr. Althouse scored in French songs, the aria "Celeste Aida" and eight songs by American and English composers, among them Lohr, Clarke, Martin, Stickles, Novello, Lee and Kramer. He also included his accompanist's "The Phantom Ships." His success was immediate and six encores were demanded. Mr. Gruen, in addition to the accompaniments, won praise in a group of solos and gave two encores.

A Few Recent Successes of

ERNEST HUTCHESON

DETROIT

Soloist with Detroit Symphony
OSSIP GABRILOWITCH Conducting

"A truly fascinating performance."—*Detroit Saturday Night*.

"Played with spirit, power and feeling."—*Detroit Free Press*.

"The soloist with perfect technique, endowed it with a rippling fire that implanted the desire to hear it done again soon."—*Detroit Journal*.

NEW YORK

Recital at Aeolian Hall

"Achieved ravishing tonal beauty."—G. W. H., *New York Evening Post*.

"Combined breadth, proportion and dignity with finished technique."—*New York Tribune*.

"The Beethoven Andante, beautifully played, seemed as an invocation."—*New York Herald*.

"Nobly intense and beautifully lyrical."—Katherine Spaeth, *New York Evening Mail*.

BALTIMORE

Soloist with Philadelphia Orchestra
LEOPOLD STOKOWSKI, Conducting

"He is a very great artist and there is a peculiar satisfaction in hearing him. He has such a reserve of musicianship, is so wonderfully endowed temperamentally. * * * His playing of the Tchaikowsky concerto, a work calling for intuition of many moods, was memorable, as was the masterly way in which Mr. Stokowski managed the big accompanying instrument."—J. M. C. in *The Baltimore Sun*.

"The Tchaikowsky concerto, at all times a composition replete with harmonic and melodic beauties, became, under Mr. Hutcheson's skillful and artistic playing, a work of intense musical passion."—W. G. Owst, *The Baltimore News*.

"The orchestra last evening was superb, its supremacy as an accompanying instrument being particularly exploited in the Tchaikowsky piano concerto, which was so brilliantly played by Ernest Hutcheson, the assisting artist of the evening. This fine pianist, who was given an overwhelming reception, played with notable breadth of style, a rich rhythmic appreciation, a very telling, suave artistry, * * * with towering dynamic force and an expansive freedom of manner."—J. O. Lamdin, *The Baltimore Evening Sun*.

Management: LOUDON CHARLTON, Carnegie Hall, New York

Steinway Piano

Boston Acclaims Rosing

"ROSING, REMARKABLE RUSSIAN. A SINGER BEARING PERSONAGE, PICTURE, PASSION IN HIS TONES—AGAIN THE EXPRESSIVE ARTS OF SONG. SINGS VIBRANTLY, ELASTICALLY, FREELY, CLEARLY. A MORE 'PERSONAL' CONCERT THAN THAT OF TUESDAY. BOSTON HAS NOT HEARD FOR MANY A DAY."—H. T. PARKER, *Boston Transcript*, Jan. 4th, 1922.

"INTERPRETATIONS INTENSE, DRAMATIC. AS VOCALIST ALONE HE WOULD COMMAND ADMIRATION."—PHILIP HALE, *Boston Herald*, Jan. 4th, 1922.

"TENOR STIRS ENTHUSIASM OF LARGE AUDIENCE. IS ELOQUENT WITH AN UNMISTAKABLE SINCERITY AND EMOTIONAL ENERGY WHICH HELD THE AUDIENCE AT TIMES ALMOST BREATHLESS."—*Boston Globe*, Jan. 4th, 1922.

"RUSSIAN TENOR IS BIZARRE. CREATES SENSATION IN JORDAN HALL RECITAL."—OLIN DOWNES, *Boston Post*, Jan. 4th, 1922.

"ASTONISHES AUDIENCE BY BREADTH OF EMOTION AND POWER OF EXPRESSION."—FRED J. McISAAC, *Boston American*, Jan. 4th, 1922.

BOSTON POST, Wednesday, January 4, 1922.

RUSSIAN TENOR IS BIZARRE

Creates Sensation in Jordan Hall Recital

By OLIN DOWNES

Vladimir Rosing, the Russian tenor, made an extraordinary sensation when he sang for the first time in Boston last night in Jordan Hall. It may be said, indeed, that no one but a Russian, and a wild young Russian, at that, could have made such a sensation, because no one but a Russian would sing with such outrageous conviction, such unadorned veracity of statement, as one might say, as were displayed on this occasion.

Realism in Song

Mr. Rosing has, in fact, a racial capacity for plunging headlong into an emotion or situation, and sparing the hearer no detail of it. The hearer may feel alarmed. He may inquire nervously if all this is in the best of taste. He may shudder when a man on the stage, who has shown that he can sing, begins to howl in a manner which conveys distinctly the impression desired—that of a starving beast in a famine-stricken land. But when all is said and done, that man will have listened to every sound, every syllable from the singer's lips, and he will have been deeply stirred.

One will not soon forget Mr. Rosing's recitation of the peasant songs. He was, for the moment, himself a moujik, profoundly melancholy, naive, humble, recklessly gay. As for the singing of "The Miller" of Dargomizsky and Moussorgsky's "Song of the Flea"—not Mr. Chaliapin himself gave these songs a more admirable interpretation. Both these singers are true exponents of the Russian singers' art.

Conventions Cast Aside

The innocence, the impulsiveness and lack of sophistication which characterize this art fill one almost with dismay. These songs seem to say that artifice is never justified on the part of a creative mind. They seem to dispense with all conventions and formulae. Emotions are not translated into terms of beauty so much as they are expressed directly, above all humanly, and with total disregard of any canons of beauty. The Russian sings of life. Of course, there are exceptions to this. There were last night moments of beautiful and sometimes conventional lyricalism. Here Mr. Rosing showed his understanding of a melodic line and his command of tone color.

Never have we heard the tone, the quality of the voice itself, express the vastness and the shadow of the darkling steppe as Mr. Rosing's voice expressed it last night. He seemed at home in all moods, in all kinds of music. He is a singer of personality and of prodigious talent successively. America is fortunate in



Photo by Morse

the presence this season of two representative interpreters of Russian song. At last its treasures are being revealed in such a way as to permanently broaden our taste and enrich our programmes.

THE BOSTON GLOBE, Wednesday, January 4, 1922.

ROSING HEARD IN RUSSIAN PROGRAM

Tenor Stirs Enthusiasm of Large Audience

Mr. Rosing is eloquent with an unmistakable sincerity and emotional energy which held the audience at times almost breathless.

BOSTON AMERICAN, January 4, 1922.

RUSSIAN TENOR MAKES DEBUT IN BOSTON

Rosing Astonishes Audience by Breadth of Emotion and Power of Expression

By FRED J. McISAAC

It is of amazing flexibility, and he possesses, like his great countryman, a genius for expressing emotion in song.

Alike in love songs, songs of sorrow and hu-

mor and satire, he was able to astonish his audience by his breadth of emotion and powers of expression.

In both declamation and lyric singing he was surprising.

THE BOSTON HERALD, Wednesday, January 4, 1922.

ROSING, TENOR, GIVES CONCERT

"Soul of Russia" General Title for Program at Jordan Hall

INTERPRETATIONS INTENSE, DRAMATIC

By PHILIP HALE

Mr. Rosing is first of all a remarkable interpreter, but his vocal resources are ample—this was at once seen, although he evidently was suffering somewhat from a cold—and as a vocalist alone he would command admiration. Many of his interpretations were intensely dramatic; not theatrical, however, in the common acceptance of that word. He did not hesitate at times to give facial emphasis to a line or even to the whole of a song—as in Borodin's bitter satire—and he displayed the comedian's art in "The Miller." Walt Whitman in "Leaves of Grass" put himself in the place of the convict, the slave, the dying fireman, the negro on the truck, the heroic sea captain, those that fell at Alamo. "I am the man, I suffered, I was there." And so Mr. Rosing was in turn the pauper, begging for alms, the prisoner with the eagle for sole companion, the cold-smitten tramp, the peasant mad with starvation, the exulting lover, the drunken miller, while his conception of Goethe's song of the flea was not one of careless jollity, it was Mephistophelian in its cynical mockery of poor mortals, crowned or uncrowned.

Was Mr. Rosing extravagant in these musical characterizations? He might have seemed so to lovers of genteel ditties and idle singers of empty lays. As a Russian, say rather as a human being with the soul of an artist, he expressed vividly the joy and anguish of his great people, the emotions and prayers of "the complaining millions of men." And this with an honesty wholly devoid of crudeness; with such a magnetic appeal that the singer was lost in the passion of the song, and one even forgot to note the names of the composers.

He was enthusiastically applauded by a large audience. Recalled many times, he sang a love song—author not named—and Tchaikovsky's "Serenade of Don Juan." His second recital will be on next Monday evening, when the program will be of a miscellaneous and attractive nature.

Boston Jan. 9th-11th

Chicago Jan. 15th-22nd

Washington, D. C. Jan. 24th

Management: ANTONIA SAWYER, Inc., Aeolian Hall, New York, N. Y.

STEINWAY PIANO

AEOLIAN-VOCALION RECORDS

Leschetizky: Kind-hearted Autocrat of the Piano

Book by Ethel Newcomb Throws a Revealing Light on Characteristics of Famous Teacher—Impetuous Outbursts Followed Nervous Strain and Led to Many Scenes, but Less Spectacular Episodes Showed Kindly Nature of the Man—His Extraordinary Patience in Developing Talent

By P. J. NOLAN

ETHEL NEWCOMB has given the world a new and illuminating study of a great music teacher in her exceedingly interesting book "Leschetizky as I Knew Him." (New York: D. Appleton & Company.) As a pupil of Leschetizky, and afterward one of his assistant teachers, Miss Newcomb had unique opportunities for collecting the material for these pages, and the result is a close and intimate portrait, in which are perceived unsuspected phases in the character of this distinguished man. In common belief he was an ogre, who worked himself into dreadful rages at the expense of his hapless pupils; but here we see him also as a kind-hearted humanitarian, who regarded the members of his classes with as much affection as if they were his children, and never thought of sparing himself in his anxiety for their welfare.

And what a teacher he was! It has been urged that his fame was based merely upon his ability to furnish a pupil with a technical equipment. Miss Newcomb shows how absurd and wrong-headed is this idea. The whole trend of Leschetizky's teaching, in fact, was in an entirely opposite direction. He cared nothing for technique without life and meaning. Rhythm he insisted upon. "You can conquer the world with rhythm and beautiful tones," was his dictum. "You can think of rhythm as the conduct of life. You have to study sometimes years to get beautiful tones; some people never get them. As for technique, that is different; if one studies with intelligence, it is a small matter. Anyone can get it who studies well. Accuracy with-

out expression isn't worth that!" snapping his fingers.

His Extraordinary Patience

Technique, indeed! What did he care for it, when with extraordinary patience he would spend an hour in showing how one bar of music, or even one note, should be played; when he laid so much emphasis upon tone values in this passage, or warmth of soul in that passage, and kept the pupil at it until he realized his meaning; when he never missed an opportunity to point out that one's best study could be done away from the piano, saying "Until you learn to think an hour for every hour you play, you have not learned to study."

Miss Newcomb relates how she was taught forcibly to realize, from her first trying experience in the class, that there



The Late Theodor Leschetizky, Whose Character Is Surveyed in a New and Illuminating Book by Miss Newcomb

are other elements than technique in the education of a musician. When Leschetizky asked her to play, she was almost overwhelmed by the recollection that this class contained brilliant students like Ossip Gabrilowitsch, Katherine Goodson, Artur Schnabel, and Bertha Jahn. However, she obeyed orders, and selected three pieces she had played in her lesson that week. She tells what happened:

"The first went well, and I was about to go on to the second, a mazurka of his own, when Leschetizky stopped me.

"Wait a moment! Can't you make a little modulation from the first piece to the second?" he asked.

"I told him I was afraid I could not. 'Have you never studied harmony?' was the next question.

"Not yet, Professor," I answered. Whereupon I was painfully aware of amusement in the class. There were gasps in one corner, commiseration in another, and all around me a buzz of speculation as to how Leschetizky would receive this announcement.

"Not yet," he repeated, 'but you have played Liszt Rhapsodies. That is real American!'

"Turning to Artur Schnabel, who was then a boy of eight or nine, Leschetizky asked him to come forward and make a modulation for the lady. The use of the word 'lady' made me realize in a moment that I was a grown-up beside this boy, who made my modulation with the greatest ease and beauty, and that I must have cut a ridiculous figure in Leschetizky's eyes by playing Beethoven Sonatas and Liszt Rhapsodies without a knowledge of the barest elements of theory."

Never Forgot a Hand

Leschetizky seemed to employ some uncanny sixth sense in his work as a teacher. Miss Newcomb tells us that he could remember every hand he had ever seen at the piano. Faces he might forget, but hands never. In one case, he was greatly puzzled by the fact that he could not remember the hand of a lady who claimed to have received lessons from him twenty years before, and had represented herself as a former pupil. But his memory was vindicated, for it turned out that though she had been prepared for these lessons, she had had to leave Vienna without them.

He had a theory that a threefold process of mind, eye and ear was necessary in the development of an artist. Some players had a good memory, but the ear was either naturally deficient or had not been trained to listen; others again had great powers of expression in tones, but no "keyboard" sense whatever, and this he attributed to a lack of training of the eye. Nothing annoyed him more than the failure to "open one's ears" and listen. One pupil who had studied for years had arrived at the point at which Leschetizky was willing to hear him play the Schumann Fantasy. When he heard the first phrase, Leschetizky, stepping up to the piano, exclaimed dramatically "Good-bye!"

The pianist was too amazed to com-



Ethel Newcomb, Author of "Leschetizky as I Knew Him"

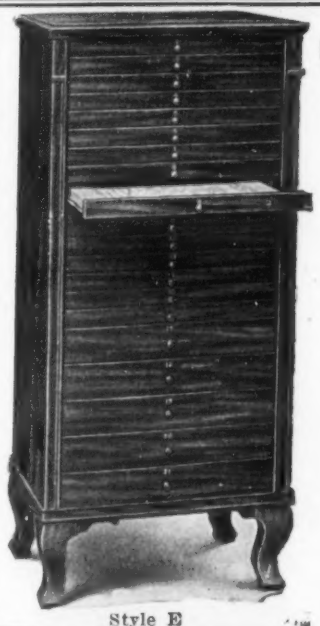
prehend his meaning. "Good-bye! I really mean it," repeated Leschetizky, "and we shall never meet again at the piano. A man who would play that first phrase like that would murder his mother!"

This was gentleness itself compared with some other achievements of the famous teacher. The presence of a class did not deter him. "Is there anyone who can play without striking wrong notes?" he called out one evening. Then turning to a row of long-haired young men standing at the back of the room, he exclaimed, "Come up here, one of you, and see if your long hair will help you to do it any better!"

Another pupil with an excellent technique, but with ideas of his own, came for his first lesson. At the opening phrase of the G Minor Ballade of Chopin, the teacher stopped him. "That is not Chopin!" he said, and showed him how it should be played. The pupil retorted that he preferred D'Albert's interpretation of the passage. Leschetizky, who had heard D'Albert play the Ballade in Vienna, thereupon sat down at the piano and gave a perfect imitation of his reading of it.

"If you can play as he plays it, why come to me?" he demanded. "You are a man set in your ways, a block of wood with no ability beyond technique. Quick, out of here!" he shouted; and as the young man, on the way out, made an impertinent rejoinder, Leschetizky rap-

[Continued on page 36]



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New York's Concerts and Recitals

[Continued from page 13]

The program ended with a group of songs in English, the best of which were A. Walter Kramer's "Swans," with words by Sara Teasdale, and Grainger's "The Sprig of Thyme."

The audience was large and showed its appreciation of Miss Rothman's singing by demands for numerous encores. Stuart Ross at the piano furnished good accompaniments.

L. B.

Elena Gerhardt, Jan. 8

The artistic powers of Elena Gerhardt were again amply demonstrated at her New York recital at Aeolian Hall on Jan. 8, when she sang a program of Brahms and Schumann music with that rare capacity for interpretation which has given her so prominent a place among lieder singers. Coenraad V. Bos was a discriminating accompanist, and assisted materially in the success of the program.

Schumann was represented by the cycle "Frauenliebe und Leben," and whether in moods of rapturous exaltation, contemplative musing, or dramatic fire, the singer delighted her large audience not only by her supreme vitality, but by the artistic charm of her interpretations. It was a rare treat to hear such delicate tone-shading, such meaning in each phrase, such sincerity of purpose. Of the Schumann cycle, one of the most notable songs was "Er der Herrlichste von Allen," given with so much animation that it proved one of the features of the recital. In the two Brahms groups, "Willst du dass Ich Geh'," "Feldeinsamkeit," "Auf dem Kirchhofe" and "Nicht mehr zu dir zu Gehen" may be chosen as fine examples of the singers insight and versatility. But the whole program was delightful, and the audience keen in its demand for encores.

P. J. N.

John McCormack, Jan. 8

An air from "Cosi Fan Tutte," the Mozart opera soon to be presented at the Metropolitan, opened John McCormack's recital at the Hippodrome Sunday evening. It was his fourth recital this season in the huge auditorium and there was the usual overflow audience on the stage in addition to the many thousands occupying all available seats out front. A fifth recital is already announced.

The Mozart air, "Un' Aura Amorosa," was one of the salient delights of the program, although the tenor was in better voice later in the evening. Its kinship to the more familiar "Don Giovanni" airs was unmistakable. A Handel operatic excerpt, "Dii ad Irene" from "Atalanta," was followed, as an encore number, by the same composer's "O Sleep, Why Dost Thou Leave Me," which Mr. McCormack sings with consummate art. Among songs in English were Harrison's "The Last Sight of Fiammetta," Deems Taylor's "The Rivals," Bantock's "Desolation," founded on a Chinese melody, Whiting's "A Birthday," and Kramer's "The Last Hour." Edwin Schneider, the tenor's accompanist, was represented also by his "Only You" and shared in the applause. There was the customary group of Irish songs and encores were almost as numerous as the airs of the printed program. Donald McBeath played a half dozen violin numbers, including extras, with his familiar taste and skill.

O. T.

Bolm Chooses Cast for "Krazy Kat"

Adolph Bolm has completed his cast for the performances of John Alden Carpenter's ballet, "Krazy Kat," in the Town Hall on Jan. 20 and 21, by the Bolm Ballet Intime and George Barrere's Little Symphony. Mr. Bolm will act *Krazy Kat*, and others engaged are Addie Frank as *Ignatz Mouse*, Ulysses Graham as *Officer Pup*, Ledra Stiffler as *Bill Poster* and Olin Howland as *Stork*. Miss Frank appeared last season in "Coq d'Or." Mr. Bolm is also engaged at present in making the first synchronization of a ballet with a symphony, in motion pictures. He is doing this in

connection with the Visual Symphony Corporation and is at present setting his "Danse Macabre" to Saint-Saëns' music. The work will first be shown at the Rivoli and Rialto Theaters. Following the performance of "Krazy Kat," Mr. Bolm will leave with his Ballet Intime for a season of six weeks in Mexico City on the invitation of the Mexican Minister of Education and the Fine Arts.

Organists at New York Luncheon

New Year greetings from many parts of the United States were brought to New York at the annual luncheon of the American Guild of Organists and National Association of Organists at the Hotel Pennsylvania. Warden Gottfried H. Federlein, toastmaster, gave interesting reminiscences of his visit to three of the chapters. The Buffalo Chapter, he reported, had sixty members, and was particularly active. He found the Rochester Chapter flourishing, and was also impressed by his visit to that at Detroit.

Among other speakers were Mark Andrews, representing the New Jersey Chapter; Margaret P. Yates, dean of the Maryland Chapter; Frederick H. Candlyn of Albany, for the Eastern Chapter of New York; Reginald L. McAll, chairman of the Executive Board of the National Association of Organists; Dr. Tali Esen Morgan, and Brainard Avery, legal adviser of the guild.

Estelle Liebbling Under Mayer Management

Estelle Liebbling, soprano, whose return to the concert field after a brief retirement, has been marked by engagements at the Worcester Festival and with the Boston, Detroit, and Minneapolis Symphonies, has passed to the management of Daniel Mayer, who will be her exclusive representative. Miss Liebbling will give a second New York recital in Town Hall on Tuesday afternoon, Jan. 31.

Piastro Back from Pacific Tour

Mishel Piastro, violinist, has just returned East from an extensive tour of the Pacific Coast. He was especially successful in the Goldmark Concerto with the Los Angeles Symphony.

CHALIAPINE'S ART ROUSES CLEVELAND

Unprecedented Welcome for Famous Bass—Vecsey with Symphony

CLEVELAND, Jan. 7.—Chaliapine's recital here has been the feature of the past week as the Russian singer received a reception unparalleled in Cleveland concert halls. Three groups of songs and numerous encores were given, all in Russian, and the audience was continually enthusiastic. Josef Stopak, violinist, was assisting artist, and Leo Berdichevsky, accompanist.

Featured in the symphony concerts of this week was the appearance of Ferenc Vecsey in a Sibelius Concerto. Other compositions were a Mozart Symphony, Respighi's "Fountains of Rome" and the overture to "The Bartered Bride."

At the Sunday popular concerts Nikolai Sokoloff presented Stravinsky's "Oiseau de Feu" Suite, and the assisting artist was Leo Conway, a young tenor of much promise, a pupil of Felix Hughes.

The Cleveland Symphony has started on its second eastern tour, which will include fifteen concerts, to be given in Pittsburgh, New York, Boston and numerous other cities in the eastern states.

A string quartet, made up of members of the orchestra, presented the second of a series of popular chamber music concerts at the College Club. Works of Beethoven, Glazounoff and Dubois were presented, with the assistance of Arthur Shepherd, assistant conductor, and Philip Kirchner, oboe.

Among the features of the season are the lectures being given by Ernest Bloch at the Institute of Musical Art; as well as those by Thomas Whitney Surette at the Museum, and Douglas S. Moore. A recent lecture, drawing a large audience, was that by Harvey B. Gaul on "Negro Spirituals," illustrated by Harry Austin of Pittsburgh.

A. B.

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His name is Giuseppe Danise.

This cutting from a review by Max Smith in the *New York American* explains why Giuseppe Danise is one of the most satisfactory as well as one of the most brilliant of artists. At the première of the Metropolitan Opera Company's revival of "Ernani," there was a last-minute change in cast—and:

"Whatever the correct explanation of the mystery, Titta Ruffo did not sing last night. His place was taken at short notice by Giuseppe Danise, and so admirably filled that no one felt inclined to utter a single complaint.

"Indeed, it may well be questioned whether Ruffo or any other baritone could have surpassed Danise's achievement. He not only sang the part of Don Carlos with great dramatic power and force, but with genuine vocal skill, reducing his nobly resonant voice, when occasion demanded, to a finely spun mezzo-voce."

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MARCELLA CRAFT

Triumphs in Three Cities



PITTSBURGH, PA.—Notices from a concert, the third in a series, under the management of James A. Bortz, Friday, November 18th.

Pittsburgh Sun, Nov. 19, 1921.—Lovely in voice, charming in manner. Voiceful and resourceful. Her articulation was admirable and her phrasing and coloring happy. In everything she touched there was a quality of artistry.

Volksblatt.—Miss Craft showed herself a master singer, who has few rivals.

Post.—Marcella Craft, charming and cultured, gracious and gifted, sang a wide range of songs. She was delightful.

Pittsburgh Despatch.—Her voice is of good power, of rare evenness and flow. She is an artist of unusual personality.

BOSTON, MASS., with the *St. Cecelia Society* in *Berlioz' "Damnation of Faust,"* under Agide Jacchia, Tuesday, December 6th.

Boston Post, December 7th, 1921.—Miss Craft showed sincerity and struck the true note of naivete and of deep pathos.

Globe.—Marcella Craft used a beautiful voice with imagination as well as technic. Her "King of Thule" was unusually lovely.

Boston American.—The soloists gave great satisfaction. Mme. Craft sings with good tone and with great skill.

N. B.—Miss Craft was at once re-engaged for the next *St. Cecelia* concert, March 30, 1922.

PHILADELPHIA, PA., with the *Choral Society* in their annual performance of the "Messiah," Wednesday, December 28th; Henry Thunder Gordon, Conductor.

Philadelphia Record, December 29, 1921.—Marcella Craft is the type of singer most needed for oratorio and similar work. With a voice of great natural beauty, well-trained, she unites an exceptional degree of intelligence.

Evening Public Ledger.—Marcella Craft, of New York, was the soprano, and sang beautifully, both in the recitative and the arias. Her voice is clear, high and very pure in quality, besides being under perfect control, and she uses it with great spirituality, the elements required in the singing of Handel or Bach. The "big" numbers were effectively given.

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HOLD FIRST MUSIC WEEK IN READING

Strauss Visit and Operas by De Feo Forces Among Leading Features

READING, PA., Jan. 8.—Gratifying results attended the first "Better Music Week" held at Reading. During the week, Richard Strauss appeared here in concert with Elisabeth Schumann and Willem Willeke as soloists. The Strauss sonata, as read by the 'cellist, had a noteworthy success, and Mme. Schumann's interpretations of the songs were enhanced by the composer's accompaniments.

The De Feo Grand Opera Company appeared here on Dec. 29 and 30, giving splendid performances of "Bohème," "Rigoletto," "Hansel and Gretel" and

"Otello." Richard Bonelli, the baritone, achieved marked success. The cast included Helen Yorke, Dora De Phillippe, Zelina De Maclot, Marie Mattfeld, Henry Weldon and Ordenez. Adolf Gottschalk made his first appearance in this country in the rôle of *Otello*.

Other events of the week included a recital by Alice Baroni, coloratura soprano, who gave an admirable program.

The Reading Choral Society, under the leadership of N. Lindsay Norden, gave its first concert of the present season. Under the distinctive leadership of Mr. Norden, the choral body has made fine strides as its interpretations of works of Elgar, Pitt, Kastalsky, Bruch and others displayed. Grace Kerns was soloist and her work made her a favorite with the audience. Russell Helig was the accompanist. W. H.

Pennsylvania Organists Hear Cantata

READING, PA., Jan. 7.—The fifty-third public service of the Pennsylvania Chapter of the American Guild of Organists was marked by the performance of Matthews' cantata, "The Story of Christmas" under the leadership of Henry F. Seibert in Trinity Church on Dec. 27. Organ solos were given by Henry S. Fry of Philadelphia, Catharine Morgan of Norristown, and Walter Heaton of this city. A lecture-recital on the choral preludes of Bach was given by Carl F. Pfatteicher, director of music at Phillips Academy, Andover, Mass., in Trinity Lutheran Church on Dec. 26. W. H.

Aid Julia Allen at Whitney Point

WHITNEY POINT, N. Y., Jan. 7.—Julia Allen, coloratura soprano of New York, was assisted by Mary Manion, reader, and George Roberts, pianist, in a program given here on the evening of Dec. 28. Among the numbers done with most telling effect by Miss Allen, who was in fine voice, were Mr. Roberts' "Pierrot" and "In My Garden," which she repeated. Mr. Roberts has been heard here before with Miss Allen. He won favor last evening with two groups of piano solos as well as with his accompaniments. Miss Manion gave special pleasure with her reading of a group of poems by the late Elizabeth Allen, a sister of the singer and of Mrs. William Denning of this town. Miss Allen gave numbers from Gounod's "Roméo et Juliette," in costume, and also presented in costume the "Una voce poco fa" aria from "Barber of Seville."

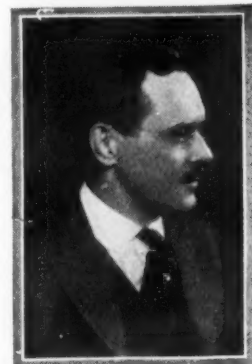
Vasa Prihoda to Visit Pacific Coast

Vasa Prihoda has returned to New York from a successful tour of Southern cities. His success in Tuscaloosa, Ala., was so emphatic that a second recital had to be given, and following the Memphis program the Cortese Brothers booked dates for another appearance next season. Mr. Prihoda has a long list of engagements still pending this season which will take him as far as the Pacific Coast. He is under the management of Fortune Gallo.

Scranton Hears Two Nevin-Milligan Concerts in Day

SCRANTON, PA., Jan. 7.—Olive Nevin and Harold Milligan temporarily entered the ranks of the "two-a-day" artists when they were here recently. In the afternoon they gave their costume recital, "Three Centuries of American Song," under the auspices of the Music Department of the Century Club. In the evening, at the Second Presbyterian Church, they provided the major portion of the program of the Ninth Public Service of the Northeastern Pennsylvania Chapter of the American Guild of Organists. Mr.

Milligan played, by request, his own "Prelude on a Traditional Melody," Carl Diton's transcription of "Swing Low Sweet Chariot," and as a final voluntary, Arthur Foote's "Solemn March." Miss Nevin sang "I Will Extol Thee" by Costa to Mr. Milligan's accompaniment. Two days later, Miss Nevin gave a song recital at Susquehanna University.



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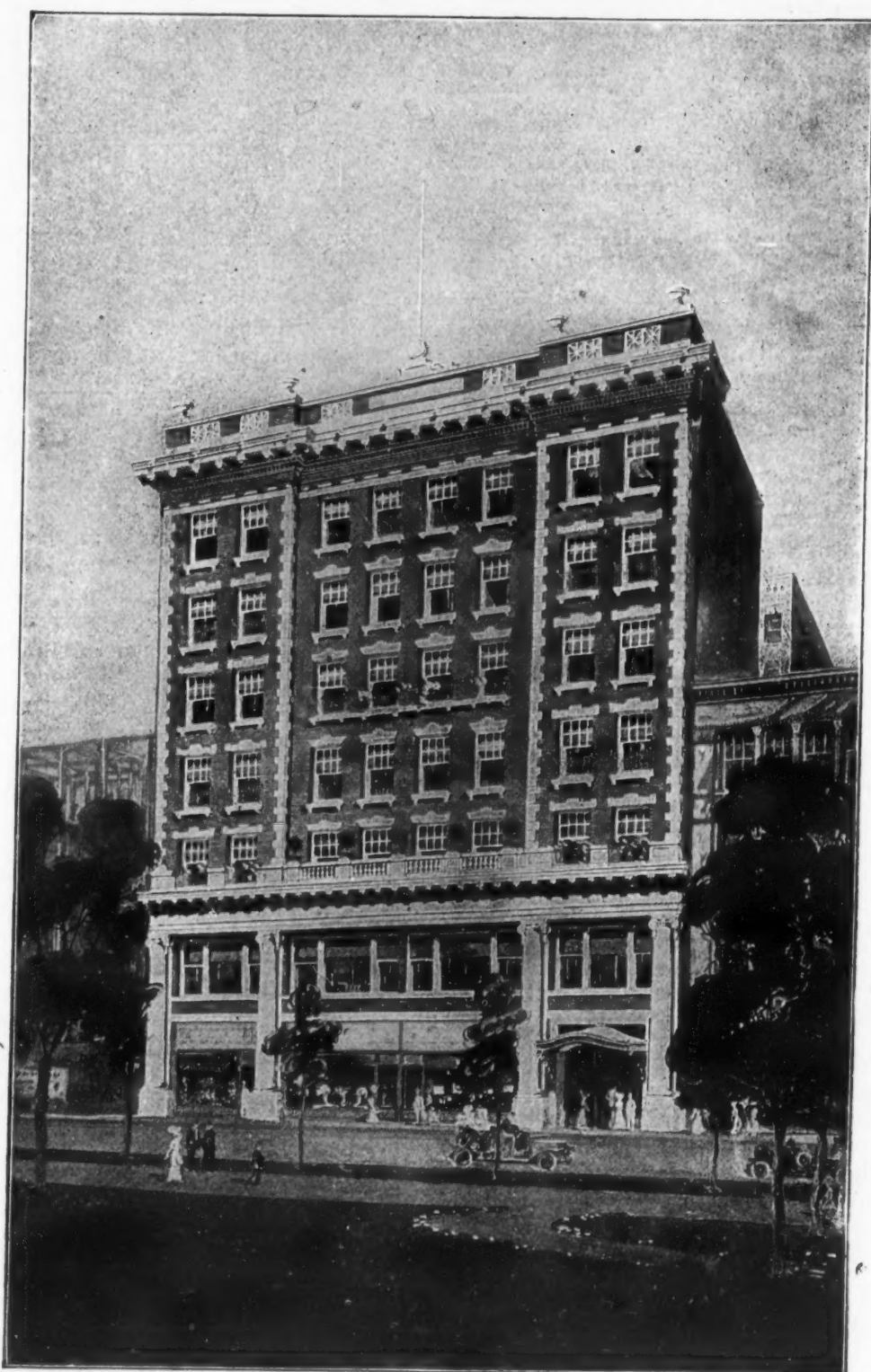
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NEW YORK, JANUARY 14, 1922

AN ABORTIVE PRIZE CONTEST

DISSATISFACTION with the results of prize competitions for new and original operas makes one age good company for another. Doubtless, it began with the first contest somewhere back in the days of the earliest "Orfeos" and "Euridices." Americans have had their nibble of it in various competitions of their own, and would scarcely be concerned or interested in a flurry of resentment now reported from Italy, but for the circumstance that the particular contest which has provoked complaint is financed with United States money.

The Edith McCormick prize, offered annually in Italy, for the best one or two-act opera, is now eight years old, having resulted from a sojourn of the wealthy American woman abroad when she was president of a society known as "Lovers of Italy." Although juries of professors and others have sat in solemn judgment on innumerable works submitted with the highest hopes, only twice in the eight years has the prize been awarded, and no opera has been produced. "Why have a contest at all," is the question some of the Italian critics of the contest are asking.

This season no award was made. Though the jury, made up of musicians and pundits from the Parma conservatory, found some merit in a half dozen of the numerous operas submitted, none was deemed worthy of the award. Many works did not meet the conditions of the contest, among them

a rule which limits the contestants to young men of 35 or under.

Judging from the results, or lack of results, the prize has failed utterly in its object, that of inspiring the young Italians to producing viable stage works. Irrespective of whether, as has been charged, too severe judges have defeated Mrs. McCormick's intentions by the increasing stringency of their rules, it would seem that a similar incentive offered to young American composers might have been more fruitful—certainly it could not have resulted in less.

After eight years, is there no "cue" here for "Lovers of America"?

WANTED: BRIEFER PROGRAMS

THE brevity of the programs played in New York by Leopold Stokowski and the Philadelphia Orchestra is commended to other orchestras and other conductors.

Eight-fifteen to ten o'clock is long enough to sit in a concert hall, whether Berlioz or Brahms, Haydn or Stravinsky, Tchaikovsky or Holst is being proffered to test the receptivities. Berlin, London and Paris may feel differently about it, but New Yorkers are not particularly awed or enthralled by mere quantity in an orchestral program. Anything beyond two hours is excessive.

Times without number a frayed and trite march or rhapsody, ballet excerpt or (of all things!) an overture, is placed at the end of a program already of sufficient length. Mr. Stokowski usually manages to avoid the temptation to squeeze in this superfluous number. If he must have a noisy fanfare to send people away with, he gets to it early. In consequence, there is not the usual exodus before the program ends, when the Philadelphians come to Manhattan.

Fewer numbers better played might well be the shibboleth of all the orchestras.

STRAUSS IN RETROSPECT

BETWEEN Oct. 31 and Jan. 1, Richard Strauss appeared in more than thirty concerts in America, either as an orchestral conductor, a chamber music performer or an accompanist in programs devoted to his songs, some fifty of which were utilized. Nearly a score of cities were included in his itinerary, but most of these had to be content with the songs and with Strauss at the piano—a pleasurable enough experience, but not one to be compared with that of hearing him conduct his larger orchestral scores.

It was in his expositions of his tone-poems that Dr. Strauss contrived to give a definite musical significance to his visit. They will be better understood henceforth than they ever have been in America before. True, other conductors have played some of them with greater heat and sweep and more overwhelming emotional effect. But the almost meticulous clarity with which the composer revealed structural beauties in passages that under other conductors have seemed chaotic, amorphous and sometimes willfully noisy, has brought a new light to the Strauss works which future interpreters cannot with success ignore.

New York heard "Don Juan" and "Macbeth," but not the earlier "Aus Italien" (once announced, but later withdrawn) or the still earlier symphony, "Till Eulenspiegel," "Tod und Verklärung," "Don Quixote," "Ein Heldenleben," "Also Sprach Zarathustra," and the "Sinfonia Domestica" were vouchsafed, but not the "Alpine Symphony," also tentatively listed for performance, or the Festival Prelude. Other instrumental works by Strauss played were the suite from "Der Bürger Als Edelmann," the "Love Scene" from "Feuersnot" and the "Guntram" Vorspiel.

From the academic and the immature, through his golden middle period, and well into the more debatable later works, Dr. Strauss led New York in a personally conducted tour of his creative peregrinations which doubtless will cause the season of 1921 to be recalled times without number in the years to come.

A YEAR has passed since Enrico Caruso sang his unforgettable last *Eleazar* at the Metropolitan. Who was there realized then how the programs tossed heedlessly to the floor would, in the short span of twelve months, become souvenirs priceless in their associations!

Personalities



Not a Snow-Maiden of Russian Folk-Lore, but a Well-Known Artist of Opera and Concert, in the Person of Lenora Sparkes, Soprano of the Metropolitan, Braving Winter in Central Park, New York

Lenora Sparkes has been making the most of New York's recent touch of winter, as the accompanying snapshot, taken when Central Park donned its snowy garb for the first time this season, shows. For one season, the Metropolitan soprano will be away from New York, the greater part of the winter, since among her bookings is a six weeks' tour of the South and Texas, where snowstorms are unknown.

Breeskin—Elias Breeskin, violinist, is at odd moments addicted to research. Among his recent finds is a little-known collection of adaptations of folk-music by Vieuxtemps, including an arrangement of "Yankee Doodle."

Heifetz—Playing for an audience of one under unique circumstances was the experience of Jascha Heifetz, the violinist, when Helen Keller recently "listened" to his performance by means of her finger tips placed on his violin.

Busoni—A fling at journalism is occasionally relished by the most eminent of composers, as volumes of subjective matter in the world's libraries testify. A report tells of the establishment of a periodical, "Faust," with Ferruccio Busoni as one of its editors, in Berlin. The avowed purpose of the magazine is to reflect contemporary taste.

Muraoka—Among the foreign musicians recently arrived in the United States is S. Muraoka, Japanese composer and director of a concert course sponsored by the Southern Manchuria Railway. Mr. Muraoka was among the pioneers in the introduction of the European system of musical notation into Japan. He states that the *samisen* is as important in family life in his country as the piano in the Occident, and that nearly every family has several original tunes which are common to no other.

Rous—As experimenter in child-psychology Marion Rous, the pianist, recently filled a unique rôle. Miss Rous played four of Mortimer Wilson's "Silhouettes from the Screen" compositions descriptive of favorite personalities of the motion pictures, to an audience of children at the Milwaukee Art Institute. The artist asked the youngsters to decide on the identity in each case, and the verdict was given correctly and with unanimity: Charlie Chaplin, Mary Pickford, Theda Bara and Douglas Fairbanks.

Smith—Evidently the numeral "7" is a favorite with Ethel Smith, who is making an extended concert tour. At her recent concert before an audience of approximately 700 at Notre Dame College, San Jose, Cal., she presented a printed program consisting of seventeen numbers, to which she added seven extras. Immediately following the concert the singer and her mother, who is with her on this tour, settled down for a seven days' vacation at Long Beach, Cal., taking a small apartment, where they could indulge in the culinary art and prepare such dainty morsels as they had missed on tour.

Crawford—For her tireless efforts expended in behalf of the Italian Red Cross and individual wounded Italian soldiers, Rebekah Crawford, a piano teacher who has helped many a youthful student over the difficult stretches of his early training, has been decorated with the Distinguished Service Medal by King Victor Emanuel of Italy. Miss Crawford, who has retired from the teaching field, owns one of the largest and most interesting collections of pictures of musical subjects in existence. They include photographs of celebrated artists, rare musical instruments, and copies of famous paintings of musical interest to musicians. At present Miss Crawford is looking for a home for the collection with some educational or musical institution. It is her express desire that the collection be kept intact, as it represents the work of a lifetime.



Point and Counterpoint

HERE are several conceptions of a musical pedagogue's mission, one of them being the Idealistic. It is true that one occasionally learns that there is a Dark Outside as well as a Silver Lining to the Music-Teaching Ambus. There was, for instance, a deucedly apt list of grievances submitted some time ago by one of this long-suffering ilk, which we have unfortunately mislaid. But we remember two items, The Sticky Fingermarks on the Keys and The Error after the Seventh Demonstration . . . each of scope enough for an epic of didactic lamentation.

The Idealistic, on the other hand, was embodied in verse of the liberated variety by a writer recently in *The Musicale* of Dallas, Tex. We quote:

I am an Exalted Personage; ('pon our word)

I am the Music Teacher of Your Children.

That, one perceives, is but the Salutation. The real Message comes subsequently:

Ye Man of the House,
Ye Payer of Bills! . . . (Homeric tinct for apt epithets!)
Take your Little Son
and gently lead . . .

His Soul
into the Temple of Art . . .
Take your Little Daughter
and try (?) to Teach Her
How her Music may become a Comfort . . .

True, true: a historic calling. There is *Don Basilio* who deserved great credit for having prepared *Rosina* for these unusually Hard Pieces which have, if not a Comfort, at least a Sweet Respite for the Opera Devotees. The same may not think very highly of the Temple of Art, and may be more at home in the ball-field, but the young ladies . . . What is Home without a Piano? It is doubtless well to have a plausible explanation for the presence of a highly individual species of furniture in the home.

Perhaps, similarly to the approved method of manipulation of a skillet, a way of successfully handling the spinet is sought by Dear Ones of the Pre-terian Period. From one type of excitement have come Many Dishes Disastrous to the Digestive Tract; to quell the fond yearning a number of Exercises Encourage Proficiency have arisen. They are also known as Musical Compositions. Any Musical Pedagogue can prescribe one appropriate to any lady . . .

Astounding Mr. Bach!

Recent allegations have attributed the modern demoralizing dances to the mischievous activity of one Bach—some say a prolific producer of only mildly popular melodies, who also had something to do with a choir, somewhere in Germany, we believe. Well, there are Suites, which the chap—whom in honor we suspect of having worn a wig—would play for hours on a little piano. Funny thing about the instrument; he used to say it had a temper, but we must conclude that this was a ruse employed to cover his own joyance with one of those difficult passages which every Piano Pupil meets. And then, there is much of Passion in Bach's published Pieces. . . .

A synchronized arrangement of Food and Melody has been seriously tried in a noted London Hotel, as the result of the plea of an equally famous British surgeon writing to the *Daily Mail* on the advantages of appropriate music to Digestion. The melody-menu proposed by the noted doctor, says the *New York Sun*, was as follows:

Hors-d'Oeuvres: "The Blarney Stone," Engelman.

Soup: "Humoreske," Dvorak.

Fish: "Chanson Triste," Tchaikovsky.

Entrée: "Spring Song," Mendelssohn.

Joint: Berceuse from "Jocelyn," Godard.

Game: "Valse des Fleurs," Tchaikovsky.

Sweets: "Pathétique" Symphony, Tchaikovsky.

Savoury: "Minuet and Trio," Sterndale Bennett.

Cigars: "The Gondoliers," Sullivan.

A Victim of this Arrangement writes of the experience: "As the violins whispered the tender Berceuse we found a flavor of fond memories in the mint sauce. After the lingering flavor of the soufflé fading into the last note of the emotional symphony, the roes on toast and a minuet were almost an anti-climax."

Now a little revision would make the scheme more acceptable to the Typical American Family. An economical and highly nutritious series for a household with one maid (who objects to a lingering Coda on the day's duties) would be this:

Breakfast

Sliced Prunes: "Home, Sweet Home," Bishop.

Hominy with Raisins: "A-Hunting We Will Go," Arne.

Eggs as You Like Them: "I Loved Thee Once," Bantock.

Luncheon

Potage Reminiscent: "When Time Has Bereft Thee," Auber.

Asparagus Braised on Rafts: "Sound the Alarm," Handel.

Pudding: "Is Life a Boon?" Sullivan.

Dinner

Grapefruit Cocktail: "Flow, Ye Tears," Beethoven.

Roast Ostrich: "Twice Ten Hundred Deities," Purcell.

Salad Ancienne: "Bois Epais," Lully.

Pristine Pastry: "The Heart Bowd Down," Balfe.

Coffee Without: "Drink to Me Only with Thine Eyes," Old English.

We have doubts whether any right-minded domestic could be induced to mind the phonograph simultaneously with serving. It is a very Beautiful Idea, however; and one could only hope that the discs would not be turned on at the wrong moment, as there is no telling what the results (vide Famous Surgeon's Pronouncement) would be to the Indigestion!

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Varia

Question Box Editor:

1. Is Sue Harvard to sing at the Metropolitan this season? 2. Has Florence Easton ever sung "Brünnhilde" in "Die Walküre," "Elisabeth" in "Tannhäuser" and "Manon" in Massenet's opera of that name? W. A. H.

Brooklyn, Dec. 19, 1921.

1. Miss Harvard is no longer a member of the Metropolitan Opera Company. 2. Miss Easton has sung "Elisabeth" both in German and English, but never either "Brünnhilde" or "Manon."

???

Flowers for the Man Artist

Question Box Editor:

Please tell me if it is correct to present a young man violinist with flowers at his recital in a large hall?

MRS. M. F.
New York City, Dec. 27, 1921.

There is nothing incorrect about giving flowers to a man artist, but it is not generally done.

???

Pronouncing "Le Roi d'Ys"

Question Box Editor:

Will you kindly tell me the correct pronunciation of Lalo's opera, "Le Roi d'Ys," also of the composer's name? S. T. D.

Brooklyn, Dec. 28, 1921.

It is somewhat difficult to spell out phonetically the sound of French words but as nearly as possible, those you ask for are: "Ler Rwah Deece" and "Lal-o" the first syllable rhyming with "gal."

???

Contemporary American Musicians

202

Stanley R. Avery

STANLEY R. AVERY, organist and composer, was born in Yonkers, N. Y., Dec. 14, 1879. He received his education in the Yonkers' grade and high schools. He studied organ with Charles Heinroth, Will C. MacFarlane and later with Hans Grunick in Germany; composition and orchestration with Edward MacDowell and Hans Pfitzner in Berlin, and organ and organ training with G. Edward Stubbs. Last summer studied at the Fontainebleau



Stanley R. Avery

School, taking organ with Widor and Libert; piano-method with Philipp, and

composition with Paul Vidal. From 1896-1910, he was associated with the St. Andrew's Memorial Church in Yonkers, as organist and choirmaster. Since 1910 he has officiated at St. Mark's Church, Minneapolis. He has been conductor of the Chaminade Club, Yonkers; instructor of the Minneapolis Chorus, Minneapolis, 1916; treasurer of the American Guild of Organists; president of the Civic Music League of Minneapolis, and a member of the Drama League. He has contributed to the *Bellman*, and has produced many original operettas. His orchestral compositions include "A Joyous Prelude," played by the Minneapolis Symphony, 1915; "Taming of the Shrew," played by the Chicago Symphony, 1918, and incidental music to "The Piper" by Peabody. Besides this, he has written numerous vocal and choral works; pieces for piano, organ, violin and has many works in manuscript, including about 100 songs, piano, organ, violin, cello, choral and other works.

Musical America's Question Box

In this department *MUSICAL AMERICA* will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered.

Communications must bear the name and address of the writer. Address Editor, The Question Box.

The Tone Poem

Question Box Editor:

Will the Question Box kindly define "Tone-poem?" Council Bluffs, Iowa, Dec. 22, 1921.

A tone-poem is a free-and-easy symphonic composition. It might be said to be a short symphonic poem not needing programmatic explanation.

???

The GLORIOUS RAISA

GENIUS OF RIMINI



Photo © Underwood & Underwood

"Rosa Raisa's voice last night was glorious."

"Rimini's Rafaele is another stroke of genius."

Herman Devries.

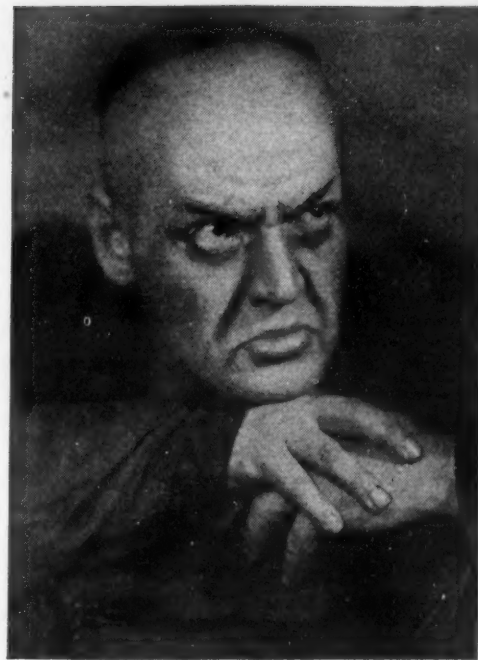


Photo © Fernand de Gueldre

Rosa Raisa was never in more brilliant voice, and is not only making thousands of new friends but will go with us happily on our transcontinental tour.—*Mary Garden.*

"But none was more remarkably fitted vocally and dramatically than Rosa Raisa in this her most remarkable characterization."

Her voice last night was glorious

—there is no other word to describe it. She lives, breathes, creates Maliella each time she sings it, and each time with the same exuberance of voice and temperament, and an endless variety of mood and tone color. It is a fascinating study as she draws it—real, convincing.

Herman Devries, *Chicago Evening American*, Dec. 28, 1921.

"In Rosa Raisa we heard a Maliella

whose vocal delineation was of superior rank . . . whose dramatic enfoldment was graphic and realistic.

She was in excellent voice, and brought out the big moments of the score with a richness and volume which astounded her audience."

Maurice Rosenfeld, *Chicago Daily News*, Dec. 28, 1921.

"Rosa Raisa was the very incarnation of the Neapolitan waif.

. . . Her singing was gorgeous,

with a wealth of tone colors to express every shade of meaning and such technical surety as made every phrase a delight.

That famous high C

with its unexpected harmonic approach, which caught some of our eastern brethren napping and made them think she had gone sharp, . . . **was exact to a vibration.** . . .

Karleton Hackett, *Chicago Evening Post*, Dec. 28, 1921.

"Rosa Raisa gave a beautiful performance. It was fine in spirit, thoroly worked out and sung with a warmth yet with an emotional poise. . . There was no sense of personal display, but she used her great art to interpret the music as the composer intended.

It was one of the best things she has ever done."

Karleton Hackett, *Chicago Evening Post*.

"Rimini's Rafaele is another stroke of dramatic genius, and he sings with splendid ease."

Herman Devries, *Chicago Evening American*.

"The Rafaele of Giacomo Rimini is a role of grateful possibilities. That this barytone made of them all that could be expected is saying that

he achieved an individual success

in his role. He sang the serenade in the second act commendably and played the role of the Camorrist leader with genuine abandon."

Maurice Rosenfeld, *Chicago Daily News*, Dec. 28, 1921.

"The Camorrist leader was sung by Giacomo Rimini, who is in better vocal condition for the part than he was last year, though Wolf-Ferrari has not Verdi's nor Leoncavallo's idea of what is beautiful or possible in the barytone voice."

Chicago Daily Journal, Dec. 28, 1921.

"Mr. Rimini gave a striking portrayal as Rafaele."

Karleton Hackett, *Chicago Evening Post*, Dec. 28, 1921.

"In 'Tannhauser,' . . . this soprano, . . . raised the tone of the performance to double the quality it had registered before her entrance. . . Raisa brought youth and eagerness. Her first aria, the famous greeting to the hall of song, was beautifully and freshly sung, and the following duet with Tannhauser

showed that ravishing soft quality in which Raisa excels all sopranos.

. . . Certainly she saved the second act of 'Tannhauser.'"

Chicago Daily Tribune.

"We heard again the glorious voice of Rosa Raisa.

She not only. . . **sang the music**

of Elisabeth faultlessly,

but looked and acted the role to perfection."

Maurice Rosenfeld, *Chicago Daily News*.

"But there was no error in casting Miss Raisa as Elisabeth. When she swept upon the stage to 'Dich, theure Halle' it was as though the lights had been turned up higher and the orchestral instruments retuned. And both lights and orchestra had been doing very well before.

She held this emotional level steadily through the act by sheer force of personality and gorgeous singing.

She is distinctly on the credit score."

Chicago Daily Tribune.

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Marguerite Potter to Give Opera Talks for Board of Education

A new departure this season in the lectures presented by the Board of Edu-

"One could listen to an entire program of cello music of the sort offered by HANS HESS, master cellist.

Seldom has it been the privilege of San Francisco music lovers to hear a more delightful number than the Lalo concerto as played by Hess. The tones which he draws from his instrument are a delight." —W. W. Seymour, San Francisco Bulletin, Dec. 5, 1921.

"Hans Hess, cellist, appeared as soloist with the California Symphony Orchestra, playing the D Minor concerto of Lalo. Hess has a finished artistry and draws a tone limpid and lyrical in quality. Equipped with an excellent technic, he prefers eloquence to brilliancy and plays with refined taste and poetic power. His reading was musicianly." —R. C. Brown, San Francisco Chronicle, Dec. 5, 1921.

"Hans Hess thrilled San Francisco's music lovers with his artistry." —R. M., San Francisco Examiner, Dec. 5, 1921.

"Hans Hess fully justified his title as master cellist. Hess won the enthusiastic approval of his audience with the beautiful rich mellow tones which he drew from his instrument." —San Francisco Call, Dec. 5, 1921.

"His tone is rich and melodious. He plays earnestly and with facility. A master of his instrument, both on the technical and artistic sides." —Spokesman Review, Spokane, Dec. 1, 1921.

"Hans Hess is a great master." —Hot Springs Era, Oct. 18, 1921.

"Hans Hess, the famous violoncellist, has surely a message to give with his music. The fortunate possessor of one of the finest instruments in the world, and gifted as only few in this world are gifted, with years of devotion to his art, is master of masters among the contemporary cellists of the day." —Beaumont, Texas, Enterprise, Oct. 23, 1921.

Management of Hans Hess

C. Lyon Reyburn, Sec'y
522 Fine Arts Bldg., Chicago

cation is a series of opera talks by Marguerite Potter, mezzo-soprano. It is planned to develop this series to a status analogous to that of J. Carter Troop's series on "The Book of the Hour," and Ada Sterling's on "The Play of the Hour." Miss Potter's course, which was scheduled to begin on the evening of Jan. 11 at Public School 27, is to comprise six operas, with an evening devoted to the discussion of each. It is hoped next season to have thirty or forty programs, as in the literary and dra-

matic courses. This season Miss Potter will take up "Lucia," "Aida," "Pagliacci," "Butterfly," "Faust" and "Carmen." She will have stereopticon views of noted opera houses abroad and of scenes in the various works and will use Victor records. Opening with a sketch of the composer's life, she will trace in detail the action of the operas and will use as far as possible English translations of the original texts. She has been giving folk-song recitals for the board for three years.

Boston People's Symphony Devotes Program to Memory of Saint-Saëns

New Year's Day Concert Includes G Minor Concerto and Other Works by French Composer—Thomas, Nyiregyhazi, Rosing, Fabrizio, Friedman, Germanine Schnitzer and Eva Gauthier Appear in Recitals During the Week

BOSTON, Jan. 9.—In memory of the late Camille Saint-Saëns the People's Symphony devoted its entire program on Jan. 1 to the works of the illustrious French composer. The project of an entire memorial concert was due in great degree to Mr. Mollenhauer's ardent admiration for Saint-Saëns. Representative works of popular appeal were chosen. The purely orchestral works included the "Marche Héroïque," the Symphonic Poem "Danse Macabre," the Ballet Scene from "Samson et Dalila" (played from a score bearing the composer's personal autograph), and the "Suite Algérienne." To the performance of these works the orchestra lent a revealing interest befitting the devotional nature of the occasion.

Edith Thompson was the pianist in the Saint-Saëns G Minor Concerto for piano and orchestra. Miss Thompson endowed the concerto with the sparkle and brilliance inherent in the work, and was likewise successful in disclosing the poetic beauties of the slow movement.

The thirteenth of Mr. Mudgett's Sunday afternoon concerts at Symphony Hall on Jan. 1 was given jointly by John Charles Thomas, baritone, and Erwin Nyiregyhazi, pianist. Mr. Thomas brings to the concert stage a courtly presence and charm of manner as well as distinct virtues as a concert singer. As solo pianist, Mr. Nyiregyhazi sustained the earlier impressions he gave of colossal technical equipment and dynamic power. In lyric and poetic moments the pianist was not so satisfying, a mannered style on such occasions beclouding the requisite grace and spontaneity.

Vladimir Rosing, Russian tenor, appeared at Jordan Hall on Jan. 3. His program was devoted entirely to Russian songs sung in Russian and grouped according to their prevailing sentiment. The tenor commenced his concert with songs depicting the "Soul of Russia," followed by a group of Russian folk-songs, and other groups expressive of "Oppression and Suffering," "Love" and "Humor and Satire." Mr. Rosing is a remarkable interpreter, differing even as a singing-actor from any singer heard heretofore in this city. His interpretations are characterized by a vivid intensity and by a sincere realism that brooks no restraint. To ears and eyes trained to the conventional restraints of the concert hall, Mr. Rosing's unconstrained realism was a distinct revelation and, judging by his reception, the audience responded eagerly to his exhilarating impressionism. In Harry Whittemore the tenor had an accompanist of more than ordinary attainments.

Carmine Fabrizio of Boston, violinist, gave a violin recital at Jordan Hall on Jan. 4. His program consisted of the Grieg Sonata in G, a Morceau de Con-

cert by Saint-Saëns, and two groups of compositions by Paganini, Wagner, Wilhelmj, Ketten, Loeffler, Smetana, Cui, d'Ambrosio and Wieniawski. Mr. Fabrizio's playing was distinguished for its technical finesse and grace. He showed comprehensive technical equipment, a glowing and insinuating tone and refined style.

Under the Steinert management, Ignaz Friedman, pianist, made his first Boston appearance at Symphony Hall on Jan. 5. His program commenced with the Liszt Symphonic Poem "Les Préludes," arranged for two pianos, in which Mr. Friedman used the Duo-Art to reproduce his previous recording of one piano part while he played the other. Under a similar arrangement, the concert ended with a performance of the soloist's Suite for Two Pianos. Mr. Friedman also played Rondos by Mozart and Hummel, a Chaconne by Bach-Busoni, and a Chopin group. Of arresting notice in the pianist's playing is his command of the whole gamut of dynamic gradations. An incessant play of light and shade produces esthetic effects of rare beauty, grace and elegance. Though essentially a colorist unsurpassed for sheer tonal loveliness, Mr. Friedman is also a forceful and convincing interpreter, displaying at will a gracious fancifulness or an heroic masculinity. He had to give many encores.

Germaine Schnitzer, who had not played here for a number of years, gave a piano recital at Jordan Hall on Jan. 5. Compositions by Paradies, Schumann, Mozart, Chopin, Chabrier, Saint-Saëns, Schubert and Schubert-Tausig made up Mme. Schnitzer's program. She played with her characteristic dashing bravura, reveling in the display of her technical prowess. She chose to overwhelm with dynamic splendors and biting rhythms rather than to persuade occasionally with the ingratiating subtleties of the miniaturist. Especially effective and to her taste was the performance of the Schubert-Tausig "Military March."

Eva Gauthier appeared in a program of songs by the moderns at Jordan Hall on Jan. 6. Songs by John Ireland, Eugène Goossens, Arnold Bax, Frank Bridge, Lord Berners and Gustav Holst represented modern British contributions to her program. A group of singular interest was devoted entirely to the French "Six." The modern Germans included Erich Wolfgang Korngold, Arnold Schönberg and Franz Schreker. The modern Americans, represented by Alexander Lang Steinert, Charles T. Griffes, Wintter Watts and Bainbridge Crist, evidenced the greatest sanity of purpose and inspiration. Many of the other modern songs were inordinately incomprehensible, both in harmonic structure and in melodic progression. Some songs, like those of Milhaud, showed diabolic cleverness, and others showed a determined wilfulness to avoid any suggestion of what had ever been written before. H. L.

Elisabeth Schumann Off for Spain on Finishing Her Tour with Strauss



Elisabeth Schumann, Soprano

Elisabeth Schumann, former Metropolitan Opera Company soprano, who came to the United States expressly to interpret the songs of Richard Strauss with the composer at the piano, returned to Europe on Dec. 31 on the Olympic. Miss Schumann goes directly to Spain, where she will sing in opera. Miss Schumann made eighteen appearances with Dr. Strauss, most of them in song recitals with the composer at the piano. On one occasion she appeared as soloist with the Philadelphia Orchestra, conducted by Dr. Strauss, and several times she appeared on programs with Bronislaw Huberman, violinist, Willem Wilke, cellist, and other instrumentalists, with Dr. Strauss at the piano.

Changes in International's Staff

Louise Davidson, until recently press representative for the International Concert Direction, has been appointed special traveling representative for that organization. Miss Davidson's former duties in the press department will be assumed by Robert A. Simon.

Huberman to Fill Twelfth N. Y. Date

Bronislaw Huberman, violinist, will make his twelfth New York appearance of the season on the afternoon of Jan. 15. He will appear then for a third time as soloist at one of the concerts of the New York Philharmonic.

Clara Butt Coming from Australia Soon

Dame Clara Butt, contralto, with Kennerley Rumford, baritone, and their assisting artists, will soon set sail for America from Australia, where they are meeting with unusual success. The party is expected to reach Vancouver, B. C., at the beginning of February and will give concerts almost every night during their American tour.

Karle to Tour in Virginia

Theo Karle, tenor, will make a short concert tour of Virginia, beginning on Jan. 23 with a recital at Winchester. He will sing at Fredericksburg on the following day, at Fort Monroe on Jan. 25 and at Pittsburgh, Pa., on Jan. 26. His accompanist for the rest of the season will be Thomas George.

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TEW

THINK

Carrying Musical Classics to the Oil Country

Tour of the Southwest Shows Elizabeth Lennox, Contralto, How Pioneer Conditions Are Reproduced There To-day—Booing a Tenor Off the Stage—Brahms as a Soother of the Savage Breast—Where Translations Come Most Fully Into Their Own

CAN oil and music mix? Such has been the question in the mind of Elizabeth Lennox, contralto, for the last month or two. She returned recently to New York from her first tour of the Southwest, where she made numerous appearances in Texas and Oklahoma. She and her accompanist, Anne Straton Miller, had as many adventures as concerts. The most remarkable was probably in a town which seemed to reproduce the conditions of the pioneer Wild West. Oil had just been struck in the neighborhood, and a motley population had been attracted which included, as far as Miss Lennox and Mrs. Miller could make out, no more than a dozen women.

"Shortly before we went there," Miss Lennox says, "the town had had its first concert from a tenor who is very widely known. He is a man who should have a comprehensive skill in meeting the moods of an audience, for he was in vaudeville before going into concert work. Yet he was booed and hissed off the platform before he had sung half his program. The man who had presented him and engaged me was a Kentuckian who may have either borne all the expenses out of pure love of art or gone into it as an

eccentric money-making proposition, for all I know. In either case, he was naturally alarmed when he discovered that my program was classical. He said that he had stipulated to the International Concert Direction, my management, that I should sing popular stuff, and that if I insisted on singing good songs he wouldn't guarantee my safety at the hands of the audience. I was thoroughly scared, but of course I could do nothing but say, 'If I can't please with the songs which please me, I can't please with anything; and I deserve to be hissed.'

"Something which should be remembered by touring artists, particularly women, who go through the Southwest, is the wide range of climate. Mrs. Miller and I both carried clothes from the lightest weight to the heaviest and had occasion to use all kinds. Incidentally, our taking so much baggage led to the discovery of a station-master who couldn't write \$2,000, the valuation of our trunks. Also there was a town which a man considered himself brave to drive us through after dark without firearms, for it had been the scene of almost daily holdups last year. There were towns of which the inhabitants bragged as being twenty years old.

Singing in a Moving-Picture House

"For our appearance in that wildest town of all, we did our hair elaborately and hunted out our most decorative



Elizabeth Lennox, Contralto

gowns, without regard to the possible cold of the hall. And it was cold, though because of atrocious decoration more than deficient furnaces. It was a moving-picture house, the only auditorium in the town. The program which I 'put over' there included Brahms songs and classical arias. I'm not one of the singers who believe that Aeolian Hall programs should be used everywhere; you don't have Aeolian Hall audiences every-

where. You must give more songs in English translation outside of New York than in it. I do believe, though, that it is a mistake to think that anything will do for the small cities and towns. It's pretty safe to assume that where people want song recitals at all, they want recitals of good songs. After the trials of this tour, I am more than ever convinced that the singer who doesn't please himself will please no one. Good music is good music everywhere. Outwardly, the boom attending the striking of oil throughout the Southwest has brought out the old hard-drinking, easy-fighting pioneer. Many of the men who most readily revert to these rough usages have come from homes of culture and tradition, and the need for the gentler arts roots perhaps even deeper than that for hardy living. Sing to this need, and you may strike stores of emotion all the fuller for their temporary repression. You will at least have the memory of making a brave attempt."

D. J. T.

Miss Fischer Aids Quartet in Harrisburg

HARRISBURG, PA., Jan. 7.—Adelaide Fischer, soprano, was soloist with the Rich Quartet at its concert at the Orpheum Theater under the auspices of the Y. M. H. A. Bernard R. Mausert was her accompanist in two groups of arias and songs by Puccini, Sibella, Barbirolli, Hageman, Turner-Maley and Dargomizsky, as well as an Old English number arranged by H. Lane Wilson and the Strauss waltz song, "Voci di Primavera." She was heartily applauded. Numbers by the Quartet were from the works of Mozart, Glazounoff and Smetana. Other recent engagements for Miss Fischer have included an appearance at Dickinson College, at Carlisle, Pa.

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RECENT CONCERT SUCCESSES

Mr. Burke's first tones caught one's attention and then the critical sat back and waited to see if that smooth, resonant and, at the same time, appealingly sympathetic quality would be carried up and down throughout the entire range. It was.—*Christian Science Monitor*, Aug. 20, 1921.

Burke is essentially an Irish tenor. All the cultivation in the world would not rob it of that charm and caressing fabric of sweet tone which is Erin's heritage. A long Italian training under the best masters manifests itself in moments of pure bel canto. He sings with judgment, with discrimination, with sympathy and with good taste.—*St. Louis Times*, Nov. 24, 1921.

A pure lyric tenor, Mr. Burke's voice is a delight. Faultless in tone, golden in quality, free from sentimentality, his singing pleased alike those trained in musical values and those who judge alone by the pleasure afforded. Seldom indeed Quincy music lovers have an opportunity to hear a recital so artistic, so unusually satisfying, so replete with the elements which go to make up a perfect musical program.—*Quincy Daily Herald*, Nov. 25, 1921.

Mr. Burke, as leading tenor of Covent Garden, occupies much the same position abroad which Caruso held in this country. In sheer beauty of liquid tone, Mr. Burke's voice recalls the great Italian, and again in the power and fervor with which he works up his climaxes. Without doubt Mr. Burke is destined to rank among the greatest of English speaking tenors, for he has a magnificent voice, together with all the essentials of personality, musicianship and polished artistry, lacking which no artist may be called truly great.—*Peoria Star*, Nov. 27, 1921.

For Terms and Dates Address:

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Carnegie Hall New York

National Conservatory Urged When Teachers Meet

Delegates from Far and Near Attend Conventions in Detroit—Advocacy of Ministry of Fine Arts and Educational Institution for Music Is Feature of Proceedings at National Assembly—Presidents' Association Adopts Four-Year Courses for High Schools—Symphony Concert One of Many Musical Attractions

DETROIT, Jan. 9.—One of the features of the forty-third annual convention of the Music Teachers' Association, held here during the last week of the year, was the address given by J. Lawrence Erb, who advocated the establishment of a Ministry of Fine Arts and a National Conservatory. He spoke convincingly of the importance of these projects, emphasizing that such a conservatory would only supplement and in no way supplant private institutions. He urged concerted action on the part of the teachers, and his hearers were warmly enthusiastic.

The convention, the forty-third in the history of the association, was the most successful yet held. About 300 teachers represented practically all sections of the country, and among those present were Mr. and Mrs. Osbourne McConathy of Evanston, Ill.; Robert G. McCutchan of DePauw University; Waldo Pratt of Hartford, Conn.; Karl Gehrkins of Oberlin, Ohio; Peter C. Lutkin of Evanston, Ill.; Leo Ornstein; Stephen Townsend; Charles H. Farnsworth of Columbia University; Lynwood Farnam of New York; William Arms Fisher; Philip G. Clapp of Iowa; P. W. Dykema of the University of Wisconsin; Charles N. Boyd of the Pittsburgh Musical Institute; Max Swartout of Decatur, Ill.; Earl Moore of Ann Arbor; Holmes Cowper of Des Moines; C. C. Birchard of Boston, and Rollin Pease of Evanston.

Francis L. York, president of the Detroit Conservatory, was the local chairman, with Alma Glock as his assistant.

Mayor Couzens opened the convention in the Hotel Statler on Dec. 28 with an address of welcome.

Osbourne McConathy, president of the association, gave a comprehensive talk on "A Musical America." Mr. McConathy's outlook seemed somewhat pessimistic, but he suggested several remedies for the prevailing ills, and left his auditors feeling fairly optimistic regarding the future.

Louis Ling gave a brief history of Detroit's music life, and convinced the out-of-town guests that this city produces something besides automobiles.

Trend of Ultra-Moderns

Leo Ornstein delivered one of the most illuminating discourses of the meeting, his subject being "The Trend of Ultra-Modern Composition." He defined the differing characteristics of Scriabine, Stravinsky and Schönberg, and touched lightly upon Bloch, Casella and Malipiero. Mr. Ornstein was asked to tell something of his own music, but he did this through the medium of the keyboard, playing his "Dirge" and "Impressions of Chinatown."

P. C. Lutkin and Stephen Townsend, who is in Detroit training the Detroit Symphony Chorus, were also among the speakers.

The subject of teaching instrumental music in classes was presented in the afternoon by Carl Steckelberg of Nebraska, and that of instrumental music in public schools by Professor Farnsworth of Columbia University in a brief, crisp talk full of information.

At the annual banquet Rev. Lynn H. Hough spoke upon music, and Clara Dyar, president of the Chamber Music Society, told of what this organization is doing for Detroit. Marshall Pease, toastmaster, recounted, to a piano accompaniment by Waldo Fellows, the trials of a "flivver" trip through Texas. The Orpheus Club sang six or seven numbers in admirable style, and when some staid college professors made an appeal in melody to the singers for one more song, they replied in a similar strain that food was much more to be

desired. This musical repast continued during the banquet, and was highly entertaining.

State University's Functions

The convention assembled on the following morning at St. Paul's Cathedral, where addresses were given by the Right Rev. Charles D. Williams and Rev. Charles Winfred Douglas of Fond du Lac, Wis., the latter taking as his subject the relation of church music to ecclesiastical architecture. An illustrated lecture on organ tone-color and registration was given by Lynwood Farnam.

Philip G. Clapp gave a lecture in the afternoon at the Hotel Statler upon the place of the State University in the national scheme of music education. The

subject was discussed by J. J. Landsbury of Eugene, Ore., and Fredrik Holmberg of the University of Oklahoma. Harold L. Butler, Dean of Fine Arts of the University of Kansas, gave an address on the aims of the Association of Presidents of the State Music Teachers' Associations, and Charles J. Haake of Northwestern University, spoke upon modern piano technique. Mrs. Crosby Adams of North Carolina, related some recent developments in teaching children to play the piano.

Fine Arts Ministry and Conservatory

The address of Mr. Erb, urging the establishment of a Ministry of Fine Arts and a National Conservatory, was de-

[Continued on page 32]

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FOR TERMS AND DATES ADDRESS: LOUDON CHARLTON • CARNEGIE HALL • MASON & HAMLIN PIANO

National Conservatory Urged Before Music Teachers at Detroit Assembly

[Continued from page 31]

livered at the Friday morning session. H. Augustine Smith of Chautauqua, New York, gave a lengthy talk on vitalizing the worship and music of the Evangelical Church.

Louis J. Alber of Cleveland discoursed upon the Lyceum Bureau.

Edith Rhetts of the Victor Talking Machine Co. spoke upon the development of music appreciation in America.

The convention closed on Friday evening, when the delegates were guests of the Detroit Symphony Society at Orchestra Hall. Ossip Gabrilowitsch, braving the wrath of his physician, left a sick bed to mount the conductor's stand, and led his men through a program of intense interest. John Powell appeared as soloist with the orchestra in the first performance in Detroit of Daniel G. Mason's Prelude and Fugue. The work was magnificently performed, and warmly applauded; Mr. Mason bowing his acknowledgments from a box. By request, Mr. Powell also played his own "Negro Rhapsody," achieving a vast deal of applause thereby. The Elgar Symphonic Variations were included on the program, an American and British one, and Mr. Gabrilowitsch closed the evening with two Grainger numbers, the "Colonial Song" and "Shepherd's Hey." These were so vigorously applauded that the conductor acceded to the demands for an encore, and repeated the last number, an unusual proceeding at a subscription concert.

Many Musical Events

Among other musical events which enhanced the interest of the convention was the organ recital given by Mr. Lynwood Farnam on the Thursday evening in St. Paul's Cathedral. His program was artistically interpreted. The Cathedral choristers, conducted by Francis A. Mackay, assisted admirably in the pro-

gram. Another feature was the program given on Friday morning at the Hotel Statler by the Hilger Trio, a group of graduates of the Royal Conservatory at Vienna. These young girls aroused admiration by the spirit and ensemble of their music.

Detroit's new musical organization, the Philharmonic Quintet, appeared at the luncheon on Friday. This quintet, composed of well known church singers under the direction of Alma Glock, was given an exceedingly cordial reception. The Cass Technical High School Orchestra, conducted by Clarence Byrn, gave a concert on the first afternoon of the convention. This student organization of about sixty pieces played with a remarkable degree of finish. At luncheon, on the following day, a recital was given by the Hudson Quartet.

The annual business meeting was held on the Thursday, but no election took place, as some of the important members were absent. This will be done by mail, and the results will not be made known for about two weeks. The meeting place for the next convention was not definitely settled, but it will probably be held in New York City.

Many of the visitors remained for the Young People's Concert given by the Detroit Symphony on the Saturday morning. "Alice in Wonderland" was the subject, Mr. de Bruce read excerpts from the story, and the orchestra played Edgar Stillman Kelley's Suite of the same name. The concert was one of the most successful of the series.

High School Courses Adopted

The presidents of the State Music Teachers' Associations, at their annual convention at the Hotel Statler on Dec. 27, adopted the four-year High School courses in piano, voice and violin.

These courses were presented by the following committees: Piano—E. R. Lederman, chairman; Sidney Silber,

E. R. Kroeger, Liborius Semmann and Walter Spry. Violin—William McPhail, chairman Leon Sametini, Herbert Butler, Richard Czerwonky and J. Rudolph Petersen. Voice—D. A. Clippinger, Charles Sindlinger, A. L. Manchester, W. F. Bentley, H. L. Butler. The vocal course was adopted exactly as it was presented by the committee. The piano course, which was based upon that used in the High Schools of Wisconsin, was adopted with certain changes as to form. Changes in form were also agreed upon in the violin course, and it was further decided to add in this course "Objects of Study" for each two grades.

The president of the convention, H. L. Butler, dean of the School of Fine Arts at the University of Kansas, announced that the association had sent Dean H. D. Tovey, of the School of Music at the University of Arkansas, to Texas, where he had examined some thirty Texas teachers. Those passing the examination had received the certificate of the Texas State Music Teachers' Association. He also announced that three Arkansas

teachers had taken the examinations of the Association of Presidents, and had received the Licentiate Certificate.

The constitution of the association was changed to permit of raising the annual dues from \$2 to \$2.50.

Mr. Butler was unanimously elected president, and Walter Spry secretary-treasurer. Sidney Silber of the University School of Music, Lincoln, Neb., was elected vice-president, and Herbert Kimbrough, head of the music department at the State College, Pullman, Wash., was elected librarian.

The Presidents' Association now numbers sixty paid-up members. Among those present at this convention were: W. F. Bentley, Mrs. Crosby Adams, H. L. Butler, N. J. Corey, Mariette N. Fitch, Herbert Kimbrough, R. G. McCutchan, Harry Wilson Proctor, Liborius Semmann, Sidney Silber, Walter Spry, A. T. Gantvoort, Mrs. Frederick Heizer and Mrs. Stoddard.

The next annual meeting will probably be held in the City of New York.

M. M. F.

LOCAL SYMPHONY BEGINS SERIES IN NEW HAVEN

Visit of Boston Forces Adds to Orchestral Calendar—London String Quartet Heard.

NEW HAVEN, CONN., Jan. 7.—The success of the past year was emphasized at the annual meeting of the New Haven Symphony, in the report given by the president, Professor William Lyon Phelps. Professor Phelps stated that this symphony is unique in being the only professional orchestra in the world under the direct supervision of a university.

The first concert of the season by the orchestra was given in Woolsey Hall on Dec. 20. Willem Willeke, cellist, was the soloist, playing the Klughardt A Minor Concerto with a tone of remarkable beauty. David Stanley Smith conducted the orchestra in a Brahms Symphony and Elgar's "Enigma" Variations. The orchestra's performance was excellent and augurs well for future concerts.

Bruce Simonds, pianist, who was awarded the Sanford Fellowship in 1918 while a student in the Yale School of Music, and who is now an instructor at the institution, gave a recital of considerable artistic worth in Sprague Hall recently.

The first of the free Albert A. Sprague Chamber concerts was given on Friday evening by the London String Quartet in Sprague Hall. Mrs. Frederick S. Coolidge assisted the quartet as pianist. The program included H. Waldo Warner's charming fairy suite, "The Pixy-Ring," which created a profound impression and earned an ovation for the composer.

Harry B. Jepson gave the third of his series of organ recitals on the Newberry organ in Woolsey Hall last week. A feature of the recital was Professor Jepson's Second Sonata, a work of originality and intrinsic musical value. The composition was admirably performed and cordially received.

The Boston Symphony, with Pierre Monteux conducting, gave a concert recently in Woolsey Hall before a large assemblage. This was the first program presented here in ten years by the orchestra. The program consisted of Beethoven's "Eroica" Symphony, two nocturnes by Debussy, Strauss' "Don

Juan" and David Stanley Smith's recent "A Poem of Youth," Op. 47, a straightforward and convincing work. The instrumentation was deftly done and proved effective. The composer responded to the applause.

The first of the five expositions of classical music for this season by Arthur Whiting was given in Sprague Hall. Mr. Whiting was "assisted by" Lorraine Wyman, soprano, and George Barrere, flautist.

The Letz Quartet was heard in a delightful program in Sprague Hall recently. The quartet performed works by Haydn, David Stanley Smith and Brahms.

The New Haven Opera Society, Jacinto Marcosano conductor, presented "Traviata" and "Fedora" at the Shubert Theatre recently. The principal rôles were taken by Luigi Casiglio, May Bradley Kelsey, Esther Nussbaum and Clara Loring. The society will produce three more operas in April.

Concert by Missoula Choral Society

MISSOULA, MONT., Dec. 31.—In its first performance of the season, on Dec. 18, at the First Presbyterian Church, the Missoula Choral Society gave one of the finest interpretations of "The Messiah" ever heard here. The chorus was ably supported by an orchestra of sixteen pieces from the University Symphony, assisted by Herbert Inch at the piano, and Mrs. W. W. Wickes at the organ. Solos were taken by Josephine De Moss Pearce and Annabel Ross, sopranos; Mrs. T. E. Fitzgerald, contralto; Donovan Norden, tenor, and W. E. Morris, baritone. Mr. Weisberg was the conductor. Since he assumed the bâton, the club has been greatly strengthened through his efforts.

E. E. S.



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Philadelphia and Boston Orchestras Bring Novel and Colorful Wares to New York's Concert Mart

Stokowski Liberates "The Fire Bird" Again and Monteux Dips His Brush in the Colors of Rimsky-Korsakoff's "Mlada" and de Falla's "Three-Cornered Hat"—Milhaud's Second Orchestral Suite Has Introductory Hearing—Coates Plays Scriabine and Calls in Heifetz and Grainger as Soloists—Elena Gerhardt Sings with Philadelphians

WITH Albert Coates in the second sennight of his ten weeks' span as "guest" conductor of the New York Symphony, and the Philharmonic under Josef Stransky, also in the field, the Boston and Philadelphia bands again have added savor and variety to New York's orchestral concerts.

Leopold Stokowski's Philadelphians brought along with them on their latest Tuesday visit Stravinsky's revised "Fire Bird Suite" which, though not new, to New York, still has the aspects of a novelty. Monteux's Bostonians on Thursday introduced extracts from de Falla's "Three Cornered Hat," the ballet that set London's tongues to babbling, and Saturday they made a cacophonist's holiday of parts of Milhaud's Second Orchestral Suite.

The Symphony Society's Anglo-Russian leader revived Scriabine's "Divine Poem" and Elgar's violin concerto, with Jascha Heifetz as soloist, at his Thursday and Friday pair. On Sunday he called in Percy Grainger to play the Delius C Minor Concerto for piano and orchestra.

The Philharmonic, soon to have as its guest leader the redoubtable Willem Mengelberg, trod familiar paths in its Saturday night program, which was without a soloist. Elena Gerhardt, soprano, appeared as assisting artist with the Philadelphia Orchestra. In addition to Mr. Heifetz, George Barrère, flautist *par excellence*, did duty as soloist at the mid-week Symphony Society concerts.

Stokowski Plays Stravinsky

The Philadelphia Orchestra, Leopold Stokowski, conductor; Elena Gerhardt, soprano, soloist; Carnegie Hall, Jan. 3, evening. The program:

Symphony, No. 3.....Brahms
Songs, "Im Treib aus," "Schmerzen,"
"Traume".....Wagner

Miss Gerhardt

Suite from "L'Oiseau de Feu".....Stravinsky

In its revised form, the "Fire Bird" suite fluttered its gorgeous plumage with all the ignescence its subject implies. Stokowski and his Philadelphians revealed in its fantastic shapes and semblances, and made a conflagration of its glowing and flaring colors. The six excerpts—Introduction: "The Fire Bird and Her Dance"; "Round Dance of the Princesses"; "Infernal Dance of King Koshchei"; Cradle Song; and Finale, as rearranged by the composer two years ago with some not very drastic condensation of the scoring—struck sparks where intended and crooned enticingly when a mood of lyricism had the right of way. It may be that Stravinsky has left this music far in the rear, but it is white-hot now for his audiences, if the effect of this altogether stimulating performance by the Stokowskians on Tuesday tells the tale.

The Brahms Symphony was played with a lingering fondness for euphonic details which tended to sentimentalize it, and which resulted in some loss of contrast as well as of heroic spirit, but there was much that was beautiful in this elaboration of detail.

Mme. Gerhardt has sung much better in her recitals than in the three Wagner songs. Her fine intelligence and taste did not fail her, but she had difficulties with the pitch and her tone production was unaccountably labored and uneven.

O. T.

Heifetz with Symphony Society

The New York Symphony, Albert Coates, conductor; Jascha Heifetz, violinist, and George Barrère, flautist, soloists; Carnegie Hall, Jan. 5, afternoon. The program:

"Dance of the Furies".....Gluck

"Dance of the Blessed Spirits".....Gluck

Flute solo by Mr. Barrère

Concerto, in B Minor, Opus 61.....Elgar

Mr. Heifetz

"Le Divin Poème".....Scriabine

The Anglo-Russian "guest" of the Symphony Society had material alto-

gether to his taste in the Scriabine "Divine Poem." Protensive and diffuse as it is, he managed to make the hour devoted to it one of profit and interest for those who had the time and the inclination to hear it through; though the building of climax on climax eventually tended to leave his audience indifferent to whether it was on the hills or in the valleys of this grandiose proclamation of the Muscovite mystic.

On the authority of Mrs. Coates, the program notes gave as the composer's own explanation of the work an interpretation of it as an expression of joy at his release from the drudgery of straitened circumstances and the opening of new vistas for creative effort. There were power and beauty in Mr. Coates' vigorous and virile projection of it, but this could not keep many from leaving the hall as five o'clock drew nigh.

Mr. Heifetz, in what was announced as his only New York appearance with orchestra this season, played the somniferous Elgar concerto with all his accustomed beauty of tone, poise and limless technique. His was a beautiful performance, but there were bobbing heads all over the auditorium. Not so in the lovely "Dance of the Blessed Spirits" from "Orfeo," when George Barrère's edulcorated flute breathed honey and meth into one of Gluck's truly immortal melodies. "The Dance of the Furies" was somewhat roughly played.

There was much applause for the three celebrities of the day—Coates, Heifetz and Barrère.

O. T.

Monteux Evokes Russian Ghosts

Boston Symphony, Pierre Monteux, conductor, Carnegie Hall, Jan. 5, evening. The program:

Concerto in F for Strings and Two Wind
Orchestras.....Handel

Variations on Theme by Haydn, Op. 56a.

"Night on Mount Triglav".....Rimsky-Korsakoff

Three Dances from "The Three-Cornered
Hat".....Ballet.....de Falla

(First time in New York)

Overture, "Phèdre".....Massenet

Consistently fine playing has not deprived the players from Boston of their capacity to surprise subscribers with something good. They did it last year on one or two occasions; they did it on Thursday night of last week. And extraordinarily good it was. Indeed, in the first flush of enthusiasm one was prone to indulge in ecstatic superlatives. Even after calm reflection and hearing some more fine orchestral playing the performance of "Night on Mount Triglav"—Act III of the Opera-Ballet "Mlada" arranged in concert form—stands out as an event. The writer has heard no finer playing from the latter-day band from Boston. The beauty of the strings was overwhelming.

Mr. Monteux was evidently in his glory when he came to the Rimsky-Korsakoff. A weird program to express has this "Mlada" music; a sheer gorge, dark, mysterious, where the shades gather to dance a ghastly rigadon to the bleached notes of the reeds. The drama of it was brought out with remarkable skill but it was in the passages of pure tone, some typical cadences of the composer, that the strings had full rein, and responded gloriously. Theatric the whole thing is in conception and treatment, but it was the sterling performance and not the calculated effect that, metaphorically speaking, swept the audience to its feet, and, literally, brought an ovation for Mr. Monteux and his band.

Manuel de Falla's Three Dances from the ballet, "The Three-Cornered Hat", written for Diaghileff and produced in London in 1919, were interesting in little more than the fact that they were new to New York. They have a folk flavor. They are typical of Spanish dances; almost typical enough to be conventional, and riotous enough to find acceptance in a cabaret. One looked to see if Mr. Monteux were still in his place, partly expecting to find Ted Lewis; or Mr. Penella endeavoring to excite another "Wild Cat" to furious exhibition. These dances may be all right when done by the company which lamentably refrains from coming to New York; but as orchestral pieces they raise only a bewildering note of interrogation.

The rest of the program was in rather striking contrast. The Handel Concerto was admirably done, but the Brahms Variations were not very engrossing. Given with a dead evenness, they were monotonous in effect. The Massenet Overture brought some more fine playing from the strings.

P. C. R.

Milhaud's Suite Played

The Boston Symphony, Pierre Monteux, Conductor, Carnegie Hall, Jan. 7, Afternoon. The Program:

Symphony, in D.....Mozart

"The Isle of the Dead".....Rachmaninoff

Second Orchestral Suite.....Milhaud

"Prince Igor" Dances.....Borodine

New Yorkers neither howled nor hissed when Darius Milhaud's adventures in "polytonie" presented them with an opportunity such as the Parisians were not slow to seize upon two years ago. They applauded politely and then settled back in their chairs to enjoy the rousing good playing of the Polovtsian Dances from "Prince Igor" with which Conductor Monteux and his ensemble concluded the program.

As an expression of the determination of the French "Groupe des Six" to war against conservatism and all the fetters of tradition, Milhaud's music was sufficiently cacophonous. Yet it seemed so against its will. Its thematic material was fundamentally agreeable and conventional. Its "reunion of chords or counterpoint in different tonalities" carried with it a suggestion of a wry face. To the writer, the Suite suggested that agreeable but unimportant music was being played from a manuscript full of petty errors. Mr. Monteux utilized the Overture, Pastorale and Nocturne, but not the Fugue described in the program notes. The annotations explained that the music originally was intended for a play in an open-air stadium, and that the poet, who desired to have seals and birds join in the mockery of an old man's love for a young girl, demanded music to illustrate the doings of the seals, and prescribed "a nocturnal Bacchanale made of silence." Perhaps it was to consummate this wish that Mr. Monteux omitted parts of the Suite.

Another pretermission was made in the Mozart Symphony, which was played without the Minuet. The sunny work, not one of the three each season restores, fell gratefully on the ears. The gloomy and poignant Rachmaninoff tone poem, played earlier in the season by the New York Philharmonic, exerted its customary power.

O. T.

Grainger Plays Delius Work

The New York Symphony, Albert Coates conducting; Aeolian Hall, Jan. 8, afternoon. Soloist, Percy Grainger, pianist. The program:

Eight Russian Folksongs.....Liadoff

Concerto in C Minor.....Delius

Mr. Grainger

Symphony No. 3 in F.....Brahms

Once more was Percy Grainger the champion of living composers when he devoted himself to another performance of the Delius Concerto last Sunday. On Nov. 26, 1915 he gave the work its first American hearing with the New York Philharmonic under Mr. Stransky's baton. He believes in this work as he believes in the Anglo-Saxon composer. And he plays it that way. A finer exposition of the beauties of Mr. Delius' concerto—and there are many—we cannot conceive as possible. The work is wonderfully suited to Mr. Grainger's style and temperament, its sonorities make

him glad, and its finely rhythmic character finds in him a spirit perfectly attuned. Not only in the big moments of the Concerto, but in the delicate passages, too, Mr. Grainger played superbly and at the end he had repeated recalls. Great artist that he is, he shared them with Mr. Coates, who saw to it that the orchestral part was splendidly played.

Our thanks to Mr. Grainger for playing the Delius work again. It is the best of recent piano concertos, pianistically, thematically and orchestrally. No other piece by Delius has been given here that has seemed to us as worthy.

The Liadoff folk-song settings were delightful to hear and were well given, though a lighter touch might have made the scherzo "I danced with a gnat" more gnat-like! Best of the eight is the third "A Plaintive Melody" with its lovely writing for divided 'cellos. Mr. Coates did the Brahms with much success, achieving his best work in the first movement, where his energetic manner was most at home. The Andante would have fared far better, had he not converted the heavenly melodic passage that begins in the first violins twenty-seven measures from the end, into a Largo. There his desire to make it broad and romantic was ineffective, for it halted the flow of the music.

A. W. K.

"Scheherazade" Once More

Colorful, if not unconventional, was the program offered by the New York Philharmonic under the leadership of Mr. Stransky, in Carnegie Hall on Saturday evening, Jan. 7. Much of the exotic was evoked, particularly by the violin of Mr. Guidi, concertmaster, in the Rimsky-Korsakoff "Scheherazade" suite. Murmurs of approval greeted the conclusion of the Grieg twin pieces "Heart Wounds" and "The Last Spring," eminently appropriate to a Saturday night. The "Tristan" Prelude and "Liebestod" served as interlude, and the program concluded with the Ippolitoff-Ivanoff "Caucasian Sketches." An element of delicacy not always previously apparent characterized moments of the performance, but the larger effects were not in the main compelling.

R. M. K.

Herma Menth Planning Extensive Tour

Herma Menth, the pianist, returned recently from a Middle Western tour, during which she appeared as soloist with the Minneapolis Symphony, Emil Oberhoffer, conductor. Sauer's new concerto was the vehicle chosen by Mr. Oberhoffer for the presentation of this excellent pianist and she was given an enthusiastic reception, being obliged to add two extras, Stojowski's "Dance Humoresque" and Rameau's "Tambourin" in the Godowsky arrangement. This was Miss Menth's first appearance with the orchestra in Minneapolis. Miss Menth will fill a number of Eastern engagements immediately, including a week at the Capitol Theater, when she will play the Liszt E Flat Concerto. Miss Menth expects to visit California later in the season and on her return will fill engagements in the Middle Atlantic States.

Divertissement to Dukas' "Apprentice-Sorcerer" at Rialto Theater

Dukas' "Apprentice-Sorcerer," with an appropriate spoken prologue written by R. A. Barnet and delivered by Maurice Cass, was presented at the Rialto Theater by Hugo Riesenfeld in the week of Jan. 8. The adapted scenario used for the divertissement follows the narrative of Goethe's poem, "Der Zauberlehrling," upon which the orchestral composition is conceded to have been based.

Fraternal Association of Musicians Holds Third Meeting

Lillian Dixon, soprano; F. F. Capouilliez, baritone, and Leon Rains, lecturer and vocal teacher, gave a program at the third monthly meeting of the Fraternal Association of Musicians, George E. Shea, president, on Dec. 20. The meeting was held at the Ethical Culture Building. Mr. Rains spoke on the influence of Wagner on vocal culture and the stage. Miss Dixon, assisted by Lavar Jensen at the piano, sang Eighteenth Century French songs. Mr. Capouilliez gave several groups concluding with songs by Philip James, who accompanied.

NEWPORT NEWS, VA., Jan. 7.—Elizabeth Lennox, American contralto, has been engaged for a recital at Newport News, Va., on March 2.

EIGHT OPERAS IN PITTSBURGH WEEK

Gallo Forces Attract Large Holiday Audiences—Local Choir in "Messiah"

PITTSBURGH, PA., Jan. 7.—Eight operas were given by Gallo's San Carlo Opera Company in the Pitt Theater during the last week of the year. The performances, which were conducted by Ernst Knoch, were highly praiseworthy, and at popular prices the audiences were large.

Anna Fitziu appeared in two of the best productions of the week, "Bohème" and "Madama Butterfly," in the rôles of Mimi and Cio-Cio-San. The first opera, "Aida," produced on Monday, brought forward Bianca Saroya in the title rôle, and the cast also included Gaetano Tommasini as Radames, Pietro de Biasi as Ramfis, Mario Valle as Amonasro, Nina Frascani as Amneris, and Natale Cervi and Anita Klinova in subordinate parts. The dancing of Sylvia Tell was an additional attraction. This cast, with the exception of Mme. Frascani, appeared in "Forza del Destino" on the third night of the week.

Josephine Lucchese appeared as Gilda in the Tuesday night production of "Rigoletto," and among the other principals were Joseph Royer in the title rôle. Romeo Boscacci as the Duke, Mr. De Biasi as Sparafucile, Miss Klinova as Maddalena, and Mr. Cervi as Monterone, were also in the cast.

Mr. De Biasi took chief honors by his impersonation of Mephistopheles in "Faust" on the Thursday afternoon. Others in the cast were Sofia Charlebois as Marguerite, Mr. Boscacci as Faust, Miss Klinova as Siebel, and Mr. Royer as Valentine. With Miss Fitziu in "Bohème" on the Thursday night were Mme. Charlebois as Musetta, Giuseppe Agostini, Mr. Valle, Mr. De Biasi, Nicolo D'Amico and Mr. Cervi.

Elizabeth Amsden was guest soprano in the title rôle of "Gioconda" on Friday night. Mr. Boscacci sustained the character of Enzo Grimaldo, and Mr. Royer appeared as Barnaba, Mme. Frascani as Laura and Miss Klinova as La Cieca. Others in the case were Mr. Cervi and Mr. De Biasi.

An exceptionally successful impersonation of Pinkerton was given by Mr. Agostini in the production of "Madama Butterfly" on the Saturday afternoon. Mr. Valle played a virile Sharpless, Miss Klinova appeared as Suzuki.

For the closing performance, "Trova-tore," the cast comprised Miss Saroya, Mme. Frascani, Miss Klinova, Mr. Tommasini, Mr. Royer and Mr. Cervi. The Mendelssohn Choir's interpretation of Handel's "Messiah" in Carnegie Hall, Dec. 27, was acclaimed as the best of its career. The quartet of soloists from New York consisted of Grace Kerns, soprano; Pearl Benedict Jones, contralto; Reed Miller, tenor, and Frank Cuthbert, bass, formerly of Pittsburgh. Ernest Lunt conducted. Walter Fawcett played the organ accompaniments.

R. E. W.

Lhevinne Makes Two Trips to South

Josef Lhevinne, pianist, has made two trips South for recital engagements within a few weeks. The first, in December, took him to many cities in the Southwest. On the second trip he was heard at Birmingham, Ala., on Jan. 4 and at Columbus, Miss., the next day. On Jan. 8 he gave a joint recital with his wife, Mme. Rosina Lhevinne, in Chicago. Mme. Lhevinne was heard with him in several of the recitals of his first southern tour. This will be his second appearance in Chicago this season.

Arthur Hackett Begins His Year

Arthur Hackett, tenor, began his professional year with a recital at Independence, Kan., on Jan. 4. This was followed on Jan. 5 by a joint appearance with Alfredo Casella, composer-pianist, at Joplin, Mo. Mr. Hackett then journeyed to San Antonio, where he sang on Jan. 8. From there he was scheduled to go to Pine Bluffs, Ark., for a recital four days later. The remainder of the month will include appearances in Boston, Pittsburgh, Mankato, Minn., and Providence. Mr. Hackett ended 1921 with a recital tour to the Pacific Coast.

Walter Damrosch Gives Lecture-Recital in Aid of Reims Conservatory

Under the auspices of the Society of American Friends of Musicians in France, Walter Damrosch gave a lecture-recital on Wagner and Debussy, in Aeolian Hall on the afternoon of Dec.

28, for the benefit of the Municipal Conservatory in Reims, France. The lecture was, more properly speaking, on Debussy but showing the influence which Wagner had upon the French composer. Seated at the piano, Mr. Damrosch played several of Debussy's piano numbers, explaining them beforehand. He concluded with the fifth act of "Pelléas and Mélisande," playing the piano score and reciting the text simultaneously. The entire recital was exceedingly interesting and both musicians and the laity, found much of value in Mr. Damrosch's talk and in the manner of its presentation.

J. A. H.

Namara to Make Concert Tour

Among concert engagements of Marguerite Namara, of the Chicago Opera Association are appearances at Baltimore, on Jan. 31; Washington, D. C., Feb. 3; Westminster College, New Wilmington, Pa., Feb. 8; Peoria, Ill., Feb. 10; and in Boston on March 5.

Franco-American Musical Society Holds First Annual Meeting

The Franco-American Musical Society held its first annual meeting at the Vanderbilt Hotel on Jan. 4. The chair-

man, E. Robert Schmitz, drew attention to the development of the organization and stated that close co-operation had already been established with the Beaux Arts in Paris. Branches of the society have been formed in Boston, Washington, D. C., Chicago, New Orleans and San Francisco. Malcolm Long of Boston made the chief address.

Olive Nevin Organizes Musical Club in Native City

SEWICKLEY, PA., Jan. 7.—Through the efforts of Olive Nevin, soprano, a cousin of the late Ethelbert Nevin, the Sewickley Musical Club has been organized in this, her native city. Miss Nevin, whose recitals of American music with Harold Vincent Milligan, have helped to spread knowledge of native music, conceived the idea last June when she was heard here. At present the club will confine its meetings to programs by members, but later will bring outside artists here.

Louis Graveure in Oklahoma Recital

OKLAHOMA CITY, Jan. 6.—Louis Graveure gave a recital in the High School Auditorium recently, delighting his audience with an excellent program. He was enthusiastically greeted.

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VISITING ARTISTS IN TUCSON EVENTS

Local Club Organizes Many Programs—Federation Vacancy Filled

TUCSON, ARIZ., Jan. 7.—The second of the Artists' Course organized by the Saturday Morning Musical Club was given on Jan. 3, when Grace Wagner, soprano, and Renato Zanelli, baritone, gave an attractive program and were warmly applauded. Sol Alberti was an able accompanist.

The members of the Zoellner Quartet recently appeared in this course in an excellent program of chamber music, and gained great applause for their artistic qualities.

Six programs by local artists have been sponsored by the club this season. Of

these the most recent was that given under the direction of Julia Reibel, who returned from Fontainebleau in November.

An interesting feature of the Christmas festivities was the entertainment, "The Spirit of Christmas as Expressed in Music." This was given under the direction of Lois Whisler, with charming stage settings, and with the assistance of a choir conducted by Madge Utterback, vocal teacher in the Tucson High School.

To fill the place left in the Federation of Music Clubs in this State when Mrs. George Kellogg Bretherton resigned to live in Los Angeles, Mrs. L. H. Hofmeister of Tucson, has been appointed vice-president of the organization. Miss Reibel has been appointed to the board of directors of the Musical Club, to fill the vacancy caused by the departure of Mrs. R. B. von Kleinsmid. L. A. C.

PIETRO CIMINI

CONDUCTOR, CHICAGO OPERA ASS'N

"The Jewels of the Madonna"
Presented Dec. 27, 1921

"Cimini conducted with fine spirit and with a clear sense of the strictly national character of much of the score."—Paul Bloomfield Zeisler, *Chicago Herald and Examiner*.

"Conductor Pietro Cimini picked it up at a smart, alert pace; the various items of the plot's unfolding dovetailed into each other smoothly; the principals engaged upon certain new and revealing details of acting; and the chorus was deployed with high intelligence. I can recommend the final scene of the first act as an example of what a vocal and pictorial mass effect ought to be."—Edward C. Moore, *Chicago Daily Tribune*.

"Pietro Cimini is completely successful according to this year's standards. The performance goes along with speed and vigor, and there is not a dull moment in the opera."—Eugene Stinson, *Chicago Daily Journal*.

"The opera was under the direction of Pietro Cimini, who did well with the two intermezzi. He conducted the entire opera with musicianly tact."—Maurice Rosenfeld, *Chicago Daily News*.

"Mr. Cimini conducted with authority and brought out the spirit of the music with a broad sweep. It was a brilliant performance of a work."—Karlton Hackett, *Chicago Evening Post*.

"Cimini's conducting was that of a star orchestral leader. The orchestra glowed and surged with life as though warm with the red blood and the hot sun of southern Italy."—Herman Devries, *Chicago Evening American*.

"Lucia di Lammermoor"
December 26, 1921

"Conductor Cimini wielded the baton in lively and commanding fashion."—Paul Bloomfield Zeisler, *Chicago Herald and Examiner*.

"Pietro Cimini conducted and gave a rousing interpretation of the sextette."—Maurice Rosenfeld, *Chicago Daily News*.

"Mr. Cimini conducted excellently."—

Karlton Hackett, *Chicago Evening Post*.

"Cimini conducted with splendid temperamental swing, and made the familiar music delightful to hear. I might be permitted a holiday quip and say that there was a real Cimini with fire."—Herman Devries, *Chicago Evening American*.

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Austin Artists in San Antonio Recital

SAN ANTONIO, TEX., Jan. 9.—Mrs. Katherine B. Peebles, head of the piano department of the Texas Institute of Applied Music at Austin, and Lester C. Brenizer, tenor and conductor of the University Glee Club and Austin High School Chorus, appeared in a morning recital at the Gunter on Dec. 27, with Mrs. D. E. Wood as accompanist, under the auspices of the Tuesday Musical Club. A warm welcome was given the visiting musicians. Mrs. Peebles exhibited technical skill and musical appreciation in the Bach-Busoni Prelude and Fugue in D; Beethoven's Sonata in C, Op. 53, and numbers by Liszt. Mr. Brenizer's songs were by American composers including A. Walter Kramer, Charles Gilbert Spross, Grant-Schaefer, Curran and others. He has an agreeable baritone voice and his articulation is commendably distinct. G. M. T.

Schumann Heink Sings in San Jose

SAN JOSE, CAL., Dec. 30.—Ernestine Schumann Heink, assisted by Arthur Loesser at the piano, gave an artistic recital at the Victory Theater on Dec. 19, when Schubert, Brahms and Strauss were represented on the program, their songs being given in the original German. The audience was exceedingly demonstrative in its appreciation. Mr. Loesser played a number of solos in fine style. The concert was under the management of Selby Oppenheimer. M. M. F.

London Quartet Greeted at Stanford University

PALO ALTO, CAL., Dec. 31.—The members of the London String Quartet were warmly welcomed at Stanford University at the second concert of the Peninsula Musical Association's season on Dec. 17. The program was composed of

numbers by Beethoven, Dvorak, Spang and Grainger, and was interpreted with the artistry for which these players are noted. The organ recitals given three times a week during the school year in the Memorial Chapel of the University have been discontinued during the holiday recess. Warren D. Allen plans to present a number of new works at these recitals in the coming year. M. M. F.

Los Angeles Philharmonic Begins Series in San Diego

SAN DIEGO, CAL., Jan. 8.—The Los Angeles Philharmonic, conducted by Walter Henry Rothwell, opened a series of four concerts here on Dec. 28 at the Spreckels Auditorium. An enthusiastic reception awaited the men, as well as the soloist of the evening. Alice Gentle, the dramatic soprano, who is already a favorite here. The soprano sang the Air of *Lia* from Debussy's "L'Enfant Prodigue" and a group of songs. For the benefit of subscribers, Mrs. Gertrude Ross appeared in a preliminary lecture explaining the symphonic works played—works of Tchaikovsky, Charpentier and Wagner.

SAN ANTONIO, TEX.—The Tuesday Musical Octet, a string auxiliary of the Tuesday Musical Club, with Mrs. Edward Sachs as leader, was heard in concert at the Gunter Hotel. A program of Wagner, Grieg, Schumann, Moszkowski and Strauss was given. The assisting artists were Mrs. Fred Jones, soprano; Mrs. Mabelle New Williams, violinist, and Virginia Kirkland, dancer. Though the organization retains the name of "octet," its membership varies from six to nine players. In this concert, there were nine: Mrs. Williams, Mrs. E. A. Dubose, Mrs. Lester O. Morris, Mrs. T. M. Wheat, Mrs. Wilson Walthall, Corrine Wordan, Leonore Smith, Lou Emma Weinert, and Kathleen Moore. Mrs. Edward Sachs was at the piano, and Mrs. A. M. Fischer at the organ.

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"Angelo Ferrari exacted from the Tosca score all there is in it—color in profusion, a wealth of melodies that are haunting and an exotic flavor which marks all of Puccini's work. On the whole he has the lightness of touch which gives to the newer Italian operas their principal claim to public favor."—Paul R. Martin, *Chicago Journal of Commerce*.

"Angelo Ferrari led the singers through their colorful roles with a precision, a verve and a complete authority that added much to the brilliance of the whole performance and earned him an immediate following among the opera-goers."—Paul Bloomfield Zeisler, *Chicago Herald and Examiner*.

"I liked Mr. Ferrari's conducting much, and I think everyone else did. His beat was certain and his effects sure."—Edward C. Moore, *Chicago Daily Tribune*.

"Angelo Ferrari showed that he is routinized and temperamental. He gave the opera an admirable musical reading and

proved himself to be a musician of high attainments."—Maurice Rosenfeld, *Chicago Daily News*.

"Angelo Ferrari is evidently a man of parts. He has a firm beat, good control over the men, ideas of his own as to the reading of the music, yet willing to give the singer the necessary leeway. He made a strong impression as a conductor of individuality."—Karlton Hackett, *Chicago Evening Post*.

"Angelo Ferrari is a young, but none the less, excellent Italian conductor, patterned after the Toscanini Polacco type, calm, poised, dignified, yet simple withal. It is easy to see that the orchestra respects and admires him, for their response to his will is spontaneous and immediate. He understands the score and knew how to bring out its turgid, tragic color."—Herman Devries, *Chicago Evening American*.

"Ferrari is a young man with a mind of his own. He brings to the score of 'Tosca' all the growls and shrieks which the play inspired in Puccini."—Eugene Stinson, *Chicago Daily Journal*.

AUDITORIUM THEATRE, CHICAGO

Ethel Newcomb Portrays Human Side of Leschetizky in Entertaining Book

[Continued from page 19]

after him and hustled him out of the room.

The story was that he came back a year or two later, disguised by a beard, but Leschetizky recognized his hands, and his second exit was as speedy as his first.

His Feet Upon the Keyboard

There was another pupil who, with plenty of talent, was unfortunate enough to possess legs which were too long to go beneath the keyboard, so that he had to twist them round to sit near enough to play. Miss Newcomb, entering the room during a lesson, saw this pupil at one piano in his usual position, and Leschetizky at the other, lounging back in his chair, and with his feet upon the keyboard.

"Everyone may sit at the piano as he pleases," protested Leschetizky, in reply to Miss Newcomb's laughter. "He sees nothing queer about this. He is sitting as he likes, and I am doing the same." Then, turning to the pupil, he exclaimed, referring to the feet on the board, "This is the only thing you have not done to-day!"

Another young man exasperated Leschetizky by his silence, and when at length the teacher, by roaring at him, induced him to say something, the pupil observed—one might say with perfect justice—that he had imagined he was there to play, and not to talk. Finally Leschetizky, telling him he had none of the qualifications for an artist, called in his butler, who knew not a note of

music, to show him how a couple of chords should be played.

"I have spent over an hour of my time trying to make you do what the butler can do in five minutes," he said at last. "I have had enough of this. You and I may possibly meet again in this life; but if we do, it will not be at the piano!"

Once, it is recorded, Leschetizky met a pupil who refused to submit to this sort of thing. As the teacher was in the midst of some such tirade, this young man rose, informed him that he did not propose to be spoken to in that way, and moved to leave the room. Leschetizky promptly barred the way, admitted his error, and pleaded the state of nerves about the noises to which he had been compelled to listen all day.

Terrific Strain of Teaching

Nerves undoubtedly were at the root of these displays of autocratic temper. He used every ounce of his energy in his lessons—"he worked tirelessly to make artists of us all," says Miss Newcomb—and the strain of the life must have been terrific. Such a trial of strength would be severe even if his pupils were all brilliant but when many of them were of the type he himself described as "woodchoppers," what wonder that he smoked cigars continuously, and sometimes, when the breaking-point was reached, threw things round? "My humor," he once said, "depends on the playing I hear. I hardly think I could live again through the kind of day I had yesterday—every one unrhythmic!"

In these circumstances, we may be sure that the Leschetizky of the storm and stress was not the real Leschetizky. We prefer to study his character in the light of the delightful story which Miss Newcomb tells of the enthusiasm with which he trudged the rounds of the shops in Vienna to buy a frock, silk stockings, and shoes for a talented girl from Russia who was to make her Vienna debut at a concert that night, and was too poor to purchase new clothes for the occasion. He took Miss Newcomb with him to try the dress on, as she was about the height of the debutante; and when they had bought the finery, including a hair ornament which Leschetizky insisted upon, the two conspirators hurried the package off to the girl with a message that the gifts were from an unknown admirer. Then Leschetizky bought a bunch of tickets, and posted his pupils in all parts of the hall as claqueurs. One enjoys immensely the boyish spirit of fun with which Leschetizky entered into this adventure, and joined after the concert in the excited speculations of the bewildered girl as to the identity of the "fairy god-mother" who had been so good to her.

This girl was not a pupil of his; and Miss Newcomb shows that the incident is typical of his generosity. No task on behalf of his pupils was too formidable for him. Nor was his open-heartedness restricted to them. He would listen to anyone play who came and knocked at his door; and talent was never sent away by him for lack of funds. He could not rest during the few hours he took for sleep if he thought he had injured anyone.

Once, when he lectured a young man severely in the presence of the class—having found that other means of securing his attention were ineffectual—he became so remorseful at the lad's injured look that he could not rest until he had sent some money to him anonymously, and afterward apologized. On another occasion, when he told a young Slav that he would never be a great artist, the pitiful expression with which this verdict was received so haunted Leschetizky that he started out next day in search of his pupil, who had vanished from his lodgings, and finally discovered him just as he was about to end his life with a revolver.

Refused to Employ a "Method"

It might be a matter of weeks or years before a pupil, trained by assistants, reached the stage at which he could receive a lesson from Leschetizky; and yet people came to him who could stay only a year or two together, and frantically tried to learn the piano in that time. Apparently he accepted these students with an air of resignation to the inevitable. Leschetizky, we are told, steadfastly refused to employ what is known as a

"method." "It is far better to leave your mind a blank for the pupil to fill in," was his advice to teachers. "You will discover more easily in this way what he needs." His dictum was that there was no method for the wrist except to get the easiest way to the next note, and he added this interesting comment: "I can tell you that I am to-day a much better teacher than I was ten years ago. One learns from every new pupil, the untalented as well as the talented. Sometimes the pupil who seems stupid in the beginning becomes an interesting student under good training. Often the talented ones find many simple things difficult, so every day I learn something new."

Again, he laid down the principle that the one piece of music will require different interpretations from persons of contrasting physical characteristics and temperaments; and showed Miss Newcomb on one occasion how her diligence in copying the directions he had given another pupil for the performance of a Beethoven Sonata had been thrown away, since she, having a lighter hand than her friend, must adopt a different interpretation. It will readily be understood, therefore, that he had no sympathy with what he called "artificial fingerings" marked upon a score. "Why not be simple," he would demand, "and take the fingers which lie most naturally over the keys?"

Many well-known musicians are mentioned in these pages—Ossip Gabrilowitsch, who won one of two first prizes for the best lyric compositions written between classes, Artur Schnabel winning the other; Ernst Dohnanyi, whose prize concerto so excited Leschetizky's admiration when he came across it as one of the judges in the contest; Frances Saville, so greatly admired by the audiences at the Vienna Opera, who engaged Miss Newcomb to play at her farewell concert in that city, and thus brought her prominently forward at the beginning of her career; John Powell, Margaret Melville, Frank LaForge, the Flonzaleys, Clara Clemens and many others. Of Miss Clemens it is related that she was a fine pianist, and went to Vienna to study with Leschetizky, but was persuaded by Alice Barbi, the celebrated concert soprano, to give up the piano for the sake of her voice. Among the most interesting chapters are those describing the friendships of Leschetizky with Brahms and Rubinstein, the famous pianist. The great teacher was himself a brilliant pianist, but gave up this career to develop that of Annette Essipoff, one of his pupils, after his marriage to her. Leschetizky was greatly disappointed that he was not born to be a composer, a fact which he realized after the first performance of his opera "Die Erste Falte." When he came home, it is related he took the manuscript of a piano concerto he had composed and threw it into the fire.

While this book does not claim to be a biography, it is much more interesting and lifelike than a mere recital of biographical facts in its vivid picture of all the phases of his many-sided character.

Lowden Arranges Vineland Program

VINELAND, N. J., Jan. 7.—Organ numbers specially adapted to show the quality of the instrument were chosen by Prof. C. Harold Lowden for the recital which he gave with the Shekinah Male Quartet at the First Methodist Church on the evening of Jan. 3. Among these were his own Andantino in B Flat and Marche Brillante and examples of the work of two Philadelphia composers, Ralph Kinder and James R. Duane. The rest of his program was made up of compositions by Scotson Clark, Lemare, Friml, Ethelbert Nevin, MacDowell, Mendelssohn, Lott and Rachmaninoff. The quartet gave Nevin's "Rosary" and "Believe Me if All Those Endearing Young Charms," and individual numbers were heard in solos and duets. The attendance was good.

Play at College in Jacksonville, Ill.

JACKSONVILLE, ILL., Jan. 7.—Two members of the faculty of the College of Music of the Illinois Woman's College—Beatrice Horsbrugh, violinist, and Olga Sapiro, pianist—were heard here in recital by a large audience recently. Opening with the Sonata in E Minor by Sjogren, for piano and violin, they presented also violin solo numbers by Bach-Kreisler, Scarlatti-Franko, Brahms-Hochstein, Cottenet, Fauré and Tor Aulin, and piano solos by Debussy, Cyril Scott and Chopin. The double rôle of soloist and accompanist was well filled

by Miss Sapiro. Both artists were called on for extras. Miss Sapiro was heard in Boston on Christmas as accompanist and soloist at the first recital of Mme. Calvé's present tour.

Miss Patterson Makes Two Appearances in Parkersburg

PARKERSBURG, W. VA., Jan. 7.—Two appearances were made here by Idelle Patterson, coloratura soprano, on successive days in December. She was notably successful in her concert for the Elks and her program for the Ladies' Club. Shortly before singing here she had appeared under the auspices of the Y. M. C. A. in Springfield, Mass., before an audience of 3000.

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Alice Baroni and Her Aides Are Booked for Concerts Up to July



Photo by John Weiss

Alice Baroni, Coloratura Soprano

The Baroni Company, consisting of Alice Baroni, coloratura soprano, and her assisting artists, has been booked solidly until July for a total of 104 concerts. During the current month Miss Baroni and her aides, Lillian Pringle, cellist, and Edith Gyllenberg, pianist, are being heard in Reading, Scranton and Wilkes-Barre, Pa.; Wilmington, Del.; Trenton, N. J.; New Haven and Hartford, Conn., and Utica, Syracuse, Rochester and Jamestown, N. Y. Later dates will take them to the leading cities of many States. Miss Baroni is featuring at her concerts a song cycle in manuscript, "Dust of Dreams," which was written for and dedicated to her by David Proctor. One of these numbers has a cadenza a page long which affords a thorough test of the artist's skill.

Added Contributions for Moszkowski Fund

Contributions to the Moszkowski Relief Fund were as follows this week:

Previously acknowledged\$3,650.10
Adelaide W. Proctor, Arlington, Mass.	1.00
Meredith College, Raleigh, N. C.	10.00
Musiklovers, Wareham, Mass.	5.00
Marie Olcott, Grand Junction, Col.	5.00
Total\$3,671.10

Elaborate Score for Byzantine Film

A special musical score of the proportions of a "film opera" was devised by S. L. Rothafel for the presentation of the film-drama, "Theodora" at the Capitol Theater, New York, recently. Four weeks are said to have been needed to copy and orchestrate the elaborate score for the spectacle.

Mme. Dux Sings at Waldorf Musicales

Claire Dux, soprano of the Chicago Opera Association, was one of the soloists at a morning musicale at the Waldorf-Astoria on Jan. 9. Mme. Dux sang several operatic arias and a group of songs in English.

Elly Ney to Play Beethoven Concerto

Elly Ney, pianist, will make her tenth New York appearance at Carnegie Hall on the afternoon of Jan. 22, when she will play the Beethoven "Emperor" Concerto with the New York Philharmonic. This will be her first appearance here as an interpreter of a Beethoven work with orchestra.

Macmillen Opens Tour at Chattanooga

CHATTANOOGA, TENN., Jan. 7.—Francis Macmillen, violinist, who is making a Southern and Western tour, played here on Jan. 5. Mr. Macmillen was booked to play at Memphis, Tenn., on Jan. 9, and at Fort Worth, Tex., on Jan. 12. His tour will comprise about fifteen concerts.

Young Pianist Plays at Aeolian Musicales

The fourth program was given on Jan. 6 in the series of noon-day musicales at Aeolian Hall under the direction of Frank LaForge and Ernesto Berumen. A Duo-Art record of a Paganini-Liszt Etude, played by Harold Bauer, was the opening number. Charles Carver, bass, was heard in a group which included the Handel aria, "Hear Me, Ye Winds and Waves," for which he was especially applauded. Marguerite Schuiling, mezzo-soprano, sang the aria from "Don Carlos" with opulent tone, and Elsa Gillham, contralto, showed excellent diction in Bemberg's "The Death of Joan of Arc." The piano accompaniments for the singers were played by Mr. LaForge, who also supplied at the organ the orchestral accompaniment for the Grieg Piano Concerto, in which the solo part was taken by eighteen-year-old Dwight Coy. This young artist gave evidence of highly developed technique and virility of style.

Marion Lovell Sings in Providence

Following her Aeolian Hall debut in the early fall, Marion Lovell, coloratura soprano, has been filling engagements among which was an appearance in a song program for the Monday Musical Club of Providence, R. I., on Jan. 2. Miss Lovell, who has been heard in Providence before, was cordially greeted. She sang at the home of Mr. and Mrs. William Schuette of New York on Jan. 5 with Rodney Saylor as her accompanist and Raymond Ellery Williams, flautist, as her assistant in several arias. She is to sing for the Hudson County Esperanto Society at its Fifty-Year Jubilee in Union Hill, N. J., on Jan. 15. Miss Lovell is under the management of the Standard Booking Office.

Elsa Riefflin Fills Varied Engagements

Recent engagements for Elsa Riefflin, soprano, have included appearances on Nov. 15 in New York; Dec. 4, Brooklyn; Dec. 5, New York; Dec. 17, East Orange, N. J., and Dec. 25 and Jan. 1, Mt. Vernon, N. Y. On Jan. 11 she was to sing for the war veterans at the East Side Y. M. C. A. Among her January appearances will be one at Hunter College.

Symphony Engagement for Miss Williams

Irene Williams, soprano, who recently gave a song recital at Aeolian Hall, has been engaged to appear as soloist with the Minneapolis Symphony, under Dr. Emil Oberholfer. The concert at which Miss Williams will be heard will be given at Minneapolis on Feb. 19.

Miss Rea Replaces Irene Pavloska

GOTHENBURG, NEB., Jan. 7.—Owing to a change in the plans of the Chicago Opera Association, Irene Pavloska, mezzo-soprano, was unable to fill her engagement to appear in joint recital with Elias Breeskin, violinist, here yesterday. Miss Pavloska's place on the program was taken by Virginia Rea, a young coloratura soprano, who is at present on a Western tour. Miss Rea and Mr. Breeskin will appear together at Omaha on Jan. 8.

Cyrena Van Gordon Sings in Rockford

ROCKFORD, ILL., Jan. 8.—Cyrena Van Gordon, contralto, appeared in recital at the Second Congregational Church, on Dec. 29, under the auspices of the Rockford Mendelssohn Club. Groups devoted to Wagner, Saint-Saëns and others were supplemented with songs in English, and all were cordially received. Alma Putman was a skilful accompanist.

Florida Composer's Works Heard in Winter Park Recital

WINTER PARK, FLA., Jan. 8.—A program of works by Susan Hart Dyer, director of the Rollins College Conservatory, was given at Knowles Hall by Jean Knowlton, soprano; Maria-Elise Johnson, violinist; Marion Rous and Elizabeth pianists. One of the largest audiences of the season gathered for the concert.

Mme. Meluis Greets New Year with Children's Party Instead of Song



Photo by Bain News Service

Luella Meluis, American Coloratura Soprano with Fifty Guests at Her New Year's Party. The Singer Is Seated

TO meet Luella Meluis, the coloratura soprano, whom her teacher, Jean de Reszke, called "the American Patti," you would probably think her a modern and progressive young woman. She follows, nevertheless, the medieval custom of giving a tithe of her earnings to the poor. The past few months, following her debut at Carnegie Hall in November, have

been very happy and successful for her professionally with appearances in Chicago, Brooklyn and her native Appleton, Wis. She began the New Year, however, not with a concert but with a party for fifty crippled children on the afternoon of Jan. 1. With games, ice-cream and cake, Mme. Meluis' guests of from four to ten years old passed several joyous hours before being buttoned into their coats and kissed good-bye.



Photo by Lynn

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An Ideal "Didactic Accomplishment": the Casella Edition of Beethoven's Piano Sonatas

The "Sonate per Piano-forte, Vol. 1, 2, 3: Nuova edizione critica, riveduta e corretta da Alfredo Casella" (G. Ricordi & Co.) is a luminous and convincing argument for the competence of a modernist among moderns, in this case Alfredo Casella (who has created a new Italian lyricism, at once ultra-modern and traditional) to edit ideally a classic work. It should not be forgotten, however, that, as Guido M. Gatti declares in his admirable "Musicisti Moderni d'Italia e di Fouri," the atonalistic composer of "A Notte Alta" as a child drank in "the honest accents of German classicism and romanticism; that the first musical souls who appealed to his eager heart were those of Mozart, Chopin and Beethoven." And it is a notable service which the Alfredo Casella now has rendered the Master of Bonn. The details of a beautiful exterior equipment; fine paper, the blackest of type; a tri-lingual text, Italian, French and English the careful working-out of a modern fingering and phrasing—in which there are some interesting departures—and interpretation; the correction of dynamic errors; a complete modern "pedalization"; are completed by a preface which is in itself a revelation of the care and thought Casella has devoted to his task. Whatever edition of the Beethoven piano sonatas the pianist may already possess, and there are many, ranging from that revised by Reinecke to the one of Paul Dukas, this new version of Casella's is worth while possessing for its preface alone.

A more logical, careful and practically as well as aesthetically useful and enlightening exposition of how these master-works should be studied in detail—for this is primarily a "study" edition, one meant for every Beethoven student, though bound to attract the finished pianist as well—could not be found. Not a feature has been forgotten, and Casella's detailed development of a modern pedal-scheme and phrasing-scheme, the lack of the former in particular, being the weak point in most other editions, stand out.

And all has been accomplished with piety, with respect for the master's thought, with the idea in mind, first and foremost, to reveal that which may be hidden in his music in all its beauty. The matters of style, rendering of ornaments, tempos, metronomizations, freedom in expression and interpretations are all discussed in their relation to Beethoven's own ideas, and the traditions of his time, though, as Casella remarks, "Respect" can never mean the abandonment of critical faculties, and a manuscript, though it be Beethoven's, is in no case infallible."

A bibliography of works which will aid the student in mastering Beethoven's music, and chronological and "progressive difficulty" tables of the sonatas, as well as the numerous valuable foot-notes which accompany the individual works also call for mention. Dedicated to Isidore Philipp, of the Paris Conservatoire—a certain assurance for those who might fear too modernistic a touch—Alfredo Casella's edition of the Beethoven

piano sonatas represents a splendid musicianly accomplishment, one which reconciles a vital creation of the past with the artistic verities of the present day.

Two Arrangements by Alfred Pochon for Violin and Piano. Romance and Andante (Carl Fischer), the Romance by Campagnoli, the Andante from Paganini's Sonata XII, are two arrangements by Alfred Pochon, of the Flonzaley Quartet. It is hard to say whether Mr. Pochon deserves greater praise for his choice of the originals he has arranged, or for his really beautiful harmonizations of the numbers in question. The Campagnoli is one of those charming old *bel canto* melodies for the strings, the secret of whose touching simplicity seems to have escaped a more sophisticated age. Mr. Pochon has given it the very piano accompaniment, full yet artistically restrained, calculated to present the solo part, with its rich *floriture* and cadenzas, to major advantage. And in the Paganini Andante he has done the same. Both pieces are worth knowing and having, and the Campagnoli, in particular, is a gem.

"The Crystal Gazer": a Fine Poem Well Set by Mr. Kramer

A. Walter Kramer's setting as a song of "The Crystal Gazer" (Oliver Ditson Co.), a notably fine English poem by John Alan Haughton, is an interesting and musically beautiful example of the inspirational tone-reflex which true poesy is able to call forth. The composer has used a broad, dramatically inflected melodic line, which in the first half of the song rests on a clear but sonorous chord structure of accompaniment in the descending chord sequence at the line beginning "And in its depths I gazed . . ." a wonderful effect of illimitable profundities of vision is secured—and the second section carries on to a *mezza voce* climax of solemn and heart-felt charm. The song is published for medium and for low voice. Baritone, in particular, should find it an ideal recital number.

An Instructive Album Edited by Arthur Foote

Arthur Foote has selected, revised and edited the "Instructive Album" (Arthur P. Schmidt Co.) of nineteen short piano pieces which bears his name on its title-page. Under these circumstances it need hardly be added that only musically valid numbers—they range from Carl Phillip Bach to Frank Lynes, and include a Rondo in D by Mr. Foote himself—have been included in the book, which offers teachers a fund of useful instructive pieces for the second grade.

An Euphonious Ballad by Harry D. Kerr

"If My Dreams of You Come True" (Heidelberg Press) a ballad for which Harry D. Kerr has written both text and music, is attractive and falls pleasantly on the ear. It is one of those sturdier, natural blossoms of melody to which many ears less subtly attuned turn with pleasure and relief from the cacophonia grown in the hot-houses of ultra-modernism.

Two New Sacred Songs by Candlyn and Speaks

"I Will Lay Me Down in Peace," and "Saviour, Breathe an Evening Blessing" (G. Schirmer) by T. Frederick H. Candlyn and Oley Speaks respectively, are honied specimens of the devout melody with which the church singer turns the soul heavenward by music's lure in the service hour. Both are well written and

effective, and Mr. Candlyn's psalm-setting opposes a 5/4 and 3/4 rhythmic scheme with considerable success. The first song is published for medium voice, the second for high and low voice.

Arnold Bax's "First Sonata in E" New Violin Sonata in E

"First Sonata in E" (London: Murdoch, Murdoch & Co.) is the title of Arnold Bax's new and beautiful contribution to the ensemble literature of the violin and piano. It is dedicated to Paul Kochanski, who has played it in London, and is a work whose every page breathes quality. The exquisite finish of workmanship, the detail of development, the balance maintained between the two solo instruments, all seem purely incidental to the poetic charm, the rich imaginative quality which this Sonata disengages. It is easy neither for the violinist nor for the pianist, but it is playable, and once played the artist will wish to have it in his library. Of the three movements there is not one which could be spared. Mr. Bax's Sonata in E is modern in expression and in feeling, but hearing it one does not think of giving it a label. It is music, pure and simple, absolute music of the finest type, individual, weighed with a depth of emotion, with a poesy and a loveliness of imagination which wins an immediate response. Violinists, in particular should welcome this new sonata, for it is a pearl of price, musically speaking.

Authentic Folk-Songs from Louisiana Plantations

Mina Monroe's "Bayou Ballads" (G. Schirmer), twelve folk-songs which the compiler of the texts and melodies—they have been "edited with the collaboration of Kurt Schindler"—has heard the Negroes sing on the Louisiana plantations and in New Orleans, are a contribution of permanent value to the study of "American" folk-music. The delightful melodies have been given in their authentic, unchanged form, and only the accompaniments have been provided with a rhythmic texture and harmonic background calculated to establish the French-Spanish atmosphere of their Louisianian folk-tunes.

The twelve songs range from grave to gay and all, to quote Mina Monroe, show "the most persuasive element of Negro music, a certain snap, a vigor one must attribute primarily to the great vitality, the *joie de vivre*, which the Negro brought with him from his African jungles." Most of the songs move in dance rhythms: "Ah, Suzette, Chère," and "Dansez Codaine," a species of banquet dance-song, the "Gardez Piti Milatte-là" the "Tant Patate-là Tchuite," one of the most popular "Bamboula Songs" of the old Place Congo in New Orleans, in which the accompaniment admirably establishes the tom-tom rhythm, and "Michié Préval," in which, with its refrain "Dansez Calinda, Bou-Djoum, Bou-Djoum," survives the war-dance of the aboriginal black savage. Interesting is the incantational lullaby, "Gué-Gué Solingaie," and the one martial number in the volume, "En Avant, Grénadiers," a song popular to this day in Louisiana, in which the instinct of a primal people has led them to use the same latitude employed by Handel, in writing his Dead March from "Saul" in major, and composers of numberless scherzos in minor.

Love songs, such as "Suzanne, Suzanne, Jolie Femme" and "Z'Amours Marianne," are tinged with joyous or melancholy poesy, as the case may be. The original *patois* text, as well as French and English versions have been provided. Miss Monroe has furnished an interesting preface and notes on the songs, and it is not too much to say that the "Bayou Ballads" voice a far wider appeal than that of folk-song pure and simple, for the principle of simplicity in presentation has not been carried to extremes, and the songs should prove most attractive to concert singers for recital purposes.

A "Teenie Weenie" Music Book for Little Pianists

"The Teenie Weenie Music Book for Piano" (J. Fischer & Bros.) is by Marx E. Oberndorfer and is by far one of the most attractive books of its kind, as regards content and appearance, which has recently come from press. It contains six more than usually fetching little piano numbers—"The Teenie Weenie Brass Band," "Lady of Fashion Waltz," "In a Little Canoe," "Twins' Lullaby," "A Chinese Monday" and "The Minuet"—for pianists in Grade One and Two, whose connection is established by an imaginative prefatory little tale by William Donahey. The artistic front and back cover designs in colors are by no means the least attractive feature of the book. F. H. M.

Reviews in Brief

"The Complete Scales for the Piano" (G. Schirmer), by Emil Liebling. Herz in more modern fashion, with good explanatory notes (Scholastic Series, Vol. 10).

"Consolation," (Schroeder & Gunther), by C. A. Hammond. A euphonious and pianistic album-leaf, two pages long.

"They Will Be Done," "Lord of Mercy and of Might," "My Heavenly Home Is Bright and Fair" (Heidelberg Press), by August Halter. Simple, singable, expressive two-page anthems for mixed voices; three in one cover.

"Po' Li'l Lamb" (Clayton F. Summy Co.), by Vera Brady Shipman. Arr. by Alfred Holzworth. An appealing "negro" one-page male chorus.

"Sunbeam! Do Not Fly!" "When Gold-Lipped Morn," "Pale and White Is the Rose" (G. Schirmer), by Charles Harris. Three effective a cappella part-songs for mixed voices.

"The Spacious Firmament," by Stanley Avery; "Short Communion Service," by H. Clough-Leigher; "A New Commandment Give I Unto You," by Frances McColin; "Send Out Thy Light," "Consider and Hear Me," by Alfred Wooler (Oliver Ditson). A group of anthems and service numbers for mixed voices by good church music composers of the day.

"The Lord Is Gracious," "The Lord Rewardeth Me" (White-Smith Music Pub. Co.) by Louis Adolphe Coerne. Two short, but well-written church anthems by a favorite composer, for mixed voices.

"Naples Must Sing Forever" (Hinds, Hayden & Eldredge, Inc.), by Gennaro M. Curci. A simple melodious "tribute to the memory of Enrico Caruso," set for high and low voice, with a touch of sincerity more or less banishing the thought of commercialism.

"Sleep, My Dear" (Carl Fischer), by Granville English. A pleasant enough vocal lullaby (high and low voice), dedicated to Myrna Sharlow.

"Chant de l'Aube" (Paris: A. Durand & Fils). By none less than Roger-Ducasse, this "Dawn Song" for piano, not without points, will still sound like the morning after on perilous harmonic seas to many an ear.

"Communion Service" (Oliver Ditson Co.), by Daniel Protheroe, is a well-written, straightforward service in A which departs not from accepted conventions.

"Colleen O' Mine" (Oliver Ditson Co.). An edition for low voice of Lily Strickland's Irish song, previously reviewed.

"On the Beach at Otahai," "May-Blossom" (London: Enoch & Sons). By Julius Harrison. Both are simple and expressively written songs—the first, despite its title, not having been dipped in the indigo vats of "blue" harmony—published for high, medium and low voice.

"In the Shadow of St. Paul's" (London: W. Paxton & Co., Ltd.). Geoffrey Kaye has done a good effective piano number of a somewhat obvious type—the rustle of clerical vestments, and the "hymn in the cathedral" framed in two sections of religious atmosphere.

"My Lady" (Boosey & Co.). A pleasant amatory ballad with a dance-lilt, by Douglas Grant, issued for high, medium and low voice.

"The Son of God Goes Forth to War" (Heidelberg Press). A good, effective march anthem for mixed voices by Gerald F. Frazee, which should please.

"At Sunset" (G. Schirmer). A very melodious and expressive piano "song without words" by Porter Steele, who has the gift of writing music which sounds without being sappy.

"To and Fro" (Willis Music Co.). A little action song, for girls and boys together by G. A. Hodgkins, melodious and with a good text.



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Cleveland Plain Dealer (by I. H. Rogers): Noteworthy among his compositions are an expressive Berceuse, and dashing and virile Caprice Humoresque.



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BUFFALO PROMOTING MUSIC OF AMERICA

New Club Founded to Bring Students Forward—Plans for Symphony

BUFFALO, Jan. 8.—A new organization aiming to "seek out, aid, encourage and promote worthy young American musicians," and calling itself the National American Music Festival Boosters' Club, has been organized here.

At its initial meeting on Jan. 5, it was reported that the first 500 members are rapidly becoming enrolled. After the charter membership list is completed, an honorary membership of 500 will be admitted. The Ionian Orchestra, Nellie M. Gould, conducting, gave an interesting program at this meeting. Mrs. Lester Cherry was the soloist, accompanied by Mr. Cherry. Francis Di Bartolo was the speaker.

The boosters' organization is a dinner club, holding its meetings at six o'clock. The club believes in the recognition of Americans in music, and in fair play for all musicians and students. Included in the membership are some of Buffalo's most influential men and women. There is no question, leaders assert, of the club's success, for even this early the organization has succeeded in bringing not a few promising students to the attention of capable instructors. The Boosters' Club may also be expected to play no small part in the next American Music Festival in Buffalo.

Final plans for the second concert of the Buffalo Symphony, to be held the latter part of this month, were to be completed at a meeting this week of the governing committee, of which the Rev. M. J. Ahern is chairman. Organization of a permanent symphony society is to be accomplished soon, say workers. Arnold Cornelissen, Buffalo composer-pianist, appears likely to become permanent conductor, as he and Louise Michaels, acting secretary, took the brunt of the hard work incident to preliminary organization.

The Echota Trio so interested two large Niagara Falls audiences that a

third concert this season is demanded, and accordingly, the new Buffalo organization will appear at the Falls on Feb. 8. College music continues popular here. At the Columbia College Music Clubs' concert on Dec. 31 at Twentieth Century Hall, there was a capacity audience and much enthusiasm was shown.

F. W. B.

Saminsky to Lecture on "Snegourotchka"

A lecture on Rimsky-Korsakoff and his opera, "Snegourotchka," with musical illustrations will be given by Lazare Saminsky, at the Hotel Ambassador on the afternoon of Jan. 17. This will be prior to the first performance of the opera by the Metropolitan Opera Company. The lecture has been arranged by a committee of women, presided over by Mrs. J. F. D. Lanier and including the Countess Gaston Dru, Lady Dean Paul, Mrs. Felix Rosen, Mrs. Artur Bodanzky, Countess Ilya Tolstoy, Mrs. Walter Rosen, Mrs. Frederick Jacobi, Mrs. F. Seligman, Mrs. Nicolas Roerich, Mrs. L. Schubart and others.

Dr. Carl Opens Master Class

William C. Carl has returned from a holiday at Atlantic City in order to open the winter term of the Guilman Organ School, of which he is director. The master class which is personally directed by Dr. Carl opened last week. The enrolment at the school is unusually large this year and includes several professional organists who are coaching with Dr. Carl.

Lhevinne to Have Wife's Aid in Recital

Mme. Rosina Lhevinne will assist her husband, Josef Lhevinne, in the recital which he will give at Carnegie Hall on the evening of Jan. 18. The artists will play the Rachmaninoff Suite for two pianos, Op. 17. Mr. Lhevinne's solos will include the Beethoven Sonata, Op. 111, and works by Schumann, Chopin, Mochales, Liszt and Balakireff. This will be his first recital appearance in New York this season.

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Chicago Establishes Her Claim to

72 ENTER LISTS FOR NORTH SHORE PRIZE

Chicago Symphony to Produce Successful Work in \$1,000 Contest

CHICAGO, Jan. 5.—Seventy-two manuscripts of orchestral compositions have been submitted to Carl D. Kinsey, manager of the North Shore Festival Association, in competition for the \$1,000 prize offered for the music festival of 1922. The competition, which closed Jan. 1, was open to American composers only. The prize work will be played by the Chicago Symphony under the leadership of Frederick Stock on May 30, the final day of the festival.

Composers from all parts of the country have entered the contest, which was announced last spring. Rubin Goldmark, Philip Hale and Percy Grainger have been named judges, and they will select from the manuscripts submitted five works which possess the greatest merit. The composers of these works will then be summoned to Chicago to attend the rehearsals with the Chicago Symphony. On May 27 a public hearing will be given at which the compositions will be played in the presence of the three judges. The winner of the \$1,000 prize will then be chosen. If the composer of the winning number is a conductor he will be invited to lead the orchestra in playing his own work at the concert of May 30. The successful composition will also be given by Mr. Stock at one of the regular symphony concerts in Orchestra Hall next season.

An imposing program is announced for the five-day festival. Lucien Muratore, tenor of the Chicago Opera; Margaret Matzenauer, soprano of the Metropolitan Opera; Tamaki Miura, Japanese soprano, and Luella Melius, coloratura soprano, will be the soloists. An adult chorus of 600 and a children's chorus of 1500 voices will assist, and the Chicago Symphony has been engaged for the performances. Frederic W. Chamberlain is president of the association, and Peter Christian Lutkin is choral leader.

Finston Orchestra in Holiday Program

CHICAGO, Jan. 5.—The Chicago Theater Orchestra under the leadership of Nathaniel Finston presented a holiday program to a capacity audience on Jan. 1. Siegfried Ochs' "Folk Song Variations" and numbers by Mozart, MacDowell, Rachmaninoff, Tchaikovsky and Ponchielli comprised the program.

D'Indy Proclaims Chicago Symphony Greatest in the World

CHICAGO, Jan. 5.—Vincent d'Indy has proclaimed the Chicago Symphony "the greatest orchestra—the greatest instrument—in the world." This tribute was paid to the forces of Frederick Stock after the eminent French composer-conductor had led the players in a program of his own compositions. Mr. d'Indy addressed the Alliance Française at a banquet at which he was the guest of honor.

His entire speech was one of praise for the Chicago Symphony and its leader, and in the course of his remarks he stated that he had never heard nor conducted a finer body of musicians. At a luncheon at the Arts Club in honor of Mr. d'Indy, John Alden Carpenter was decorated with the ribbon of the Legion of Honor by A. Barthelmy, French Consul.

Music of Strauss Makes Actors of Opera Singers, Says Maria Ivogün



Maria Ivogün, Coloratura Soprano of the Chicago Opera Association, as "Zerbinetta" in "Ariadne auf Naxos" (Left) and as a "Nightingale" in Braunfels' "The Birds"

CHICAGO, Jan. 7.—Maria Ivogün, coloratura soprano of the Chicago Opera Association, wants to make good in America so that she can stay. This, she declares, is her ambition after being here a week. "I love this country already!" she exclaimed in excellent English. "And your cities—it seems as if they are all of the Strauss symphonic poems and operas being played at the same time."

Mme. Ivogün is a devotee of Strauss music, and created the rôle of *Zerbinetta* in "Ariadne auf Naxos" after it had been rewritten by the composer in 1916. "He is my favorite composer," she declared. "His music is so big it inspires one to big effort. Even Wagner did not have the intensity of Strauss. Every note is a new mood and calls for a different method of expression. Strauss' music would make great actors of all opera singers."

The public of Central Europe is again music-mad, according to Mme. Ivogün, and opera houses and concert halls are unable to accommodate the audiences. She sang in Vienna during the early months of the season, and then went to Berlin, where her engagement at the Staatsoper was cut short by her contract with the Chicago Opera Association. She has sung in the leading opera houses in Copenhagen, Stockholm and Christiania, and a year ago created the rôle of the *Nightingale* in Braunfels' opera "The Birds." Her favorite characters are *Gilda*, *Mimi*, *Rosina* and *Norina*. She confesses an ambition to sing here in the Pfitzner opera "Pales-trina," in which she created the part of *Igino* at its first presentation in Munich in 1916.

CHALIAPINE AMAZES WITH VOCAL GLORY

Chicago Audience Profoundly Stirred by Art of Russian Bass

CHICAGO, Jan. 4.—Feodor Chaliapine paid his deferred visit to Chicago on New Year's Day, and an audience which had lost none of its enthusiasm by the delay welcomed the celebrated Russian bass at the Auditorium. Chaliapine pictured in movement and gesture the subject of his song, and his arms, his head, and even his feet were seldom in repose. His mannerisms might have alienated an audience from an ordinary singer, but Chaliapine is no ordinary singer. His tremendous vocalism gripped his hearers in a way to overawe them.

His voice brought something new to music lovers. A prodigious volume that reverberated through the Auditorium, struck one as his chief possession, until it became apparent that there was something more than mere power. There was warmth, coloring, modulation; depth unfathomable and shading of infinite delicacy. Never a raucous note, never a straining for effect; just a smooth sonorous rotundity.

Chaliapine's art is not of one style or narrow appeal. Schumann's "Two Grenadiers" was a revelation of romantic beauty; tragedy and pain lurked in the glowing tones that phrased Malashkin's "Depth of Suffering"; "Death and the Maiden" was nerve-racking in its intensity. Many other songs there were, and the audience eagerly clamored for more; but Chaliapine was still suffering from the lingering effects of a cold, and had to limit his extras. Josef Stopak, violinist, was the assisting artist, playing well an agreeable group. E. R.

Pavlova Pays Return Visit

CHICAGO, Jan. 3.—Anna Pavlova returned to Chicago on Dec. 30 and 31 to repeat her success as before holiday audiences at Medinah Temple. "Chopiniana," arranged by Ivan Clustine, presented the dancer and her chief aid, Laurent Novikoff, with other members of the company. "Fairy Tales," danced to music by Tchaikovsky, was a novelty in which Pavlova revealed anew the high quality of her art. Half a score of divertissements served to display the talents of other members of the ballet corps, including Hilda Butsova and Muriel Stewart. The orchestra under Theodore Stier provided accompaniments of a high order.

SYMPHONY HONORS THEODORE THOMAS

Anniversary of Leader's Death Marked by Memorial Program

CHICAGO, Jan. 9.—The Chicago Symphony concerts of Friday and Saturday were dedicated to the memory of Theodore Thomas, founder of the orchestra, who died on Jan. 4, 1905. Two composers whose works were loved by the late conductor were included in the program—Beethoven, of whom he was one of the ablest interpreters, and Strauss, whose music he first revealed to the Chicago public.

The "Coriolanus" Overture was the opening number, played with brilliance and grandeur. The musicians brought to their task a spirit of reverence, and Mr. Stock conducted finely. The "Eroica" Symphony was given a profound reading, with the high emotional content stirring brought forth.

"Ein Heldenleben" provided the climax. This work had not been performed by Mr. Stock in many years, and it had almost the air of novelty. The players rose to the occasion and gave an absorbing performance. There was character and vivid imagery in their work at all times; the music always had a human appeal. There was less of pomp and display in Mr. Stock's performance than in some interpretations of the work, but the poetry and idealism that elevate the score were evoked. Jacques Gordon played the solo violin.

The seventh in the series of popular concerts was given by the Symphony at Orchestra Hall on Jan. 2. The program included the "Mignon" Overture by Ambrose Thomas, the "Dance of the Nymphs and Satyrs" by Georg Schumann, a portion of a Mozart Symphony, and numbers by Grieg, Wolf-Ferrari and Glazounoff. Liszt's "Liebestraum" arranged for the orchestra by Frederick Stock, was given as an encore.

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On January 2, 1922, Miss Lang was one of the soloists in "THE MESSIAH" with the Salt Lake Oratorio Society, Salt Lake City.

Musical Supremacy of the West

Galli-Curci Sings "Cio-Cio-San" as New Year Brings Changes in Casts

[Continued from page 1]

as *Juliet* to Lucien Muratore's *Romeo*. The soprano did not sing in the same surpassing style that has made her work a revelation this season. Her high notes were brittle, and her efforts seemed strained during the early acts. There was marked improvement later, and the death scene was sung with a note of real tragedy. Muratore's voice seemed even warmer than usual, and Paul Payan, Rocca, Maguenat and Dufranne were heard to advantage. M. Grovlez conducted.

"Le Jongleur de Notre Dame" was given on Wednesday with Mary Garden as *Jean*, Dufranne as *Boniface*, William Beck as the *Painter* and Paul Payan as the *Prior*. Mr. Polacco conducted.

"Three Oranges" Again

A subscription audience had an opportunity to pass judgment on "The Love for Three Oranges" when it was given for the second time Thursday, and the popular verdict left no room for doubt as to the place the Prokofieff novelty has won. If there was any suspicion that the reception it enjoyed at its world premiere was the ordinary deference to a new work, the notion was dispelled by the enthusiasm of the second audience. Dependent as the story is on the proper projection of its burlesque spirit, too much credit cannot be given the cast for their unremitting efforts. Were the action permitted to flag for an instant, the continuity would be broken and the spell lost. It is the best concerted piece of acting seen on the Auditorium stage this season, and the few faults lie in the direction of too much zeal. Mojica, Cotreuil and William Beck lend an absurd dignity to the imaginary court, and Constantin Nicolay as *Creonte*, Defrere as *Pantolon*, and James Wolf as the *Devil* keep up admirably the extravagant tone. The chorus of *Ridicules* still lacks verve in its entrances and exits, but in other respects is satisfactory. Alexander Smallens conducted, revealing an intimate knowledge of the involved score, and keeping the discordant elements in the cast and chorus well in hand.

Popular demand necessitated a repetition of "Salome" at a special performance Friday, when Mary Garden again appeared in the title rôle. Curiosity seekers were well satisfied with her futile wooing of *Jochanaan*, with the Dance of the Seven Veils, and the final scene. Muratore as *Herod*, Eleanor Reynolds as *Herodias*, and Dufranne as *Jochanaan* performed well, and Mojica, Lazzari, Dua, Payan and Frances Paperte aided in the ninety-minute agony. Mr. Polacco conducted.

Galli-Curci as "Cio-Cio-San"

Galli-Curci added another to her notable list of rôles when she sang "Butterfly" for the first time at the matinee performance Saturday. It is said that she has long coveted this part, and studied its interpretation under the guidance of David Belasco for its fitting portrayal. Her efforts were well re-

warded, for she fully demonstrated that her art is not limited by high notes and coloratura display. She entered wholeheartedly into the character of *Cio-Cio-San* and gave a fine revelation of its warmth. There was more strength and independence in her portrayal than is generally given to the ill-fated *Butterfly*, but the outstanding impression was one of faith and beauty. Her singing was faultless, with her delicious tones colored with feeling. There was more pathos than drama in her performance of the "Un bel di," and some of her finest work was done in the letter scene with *Sharpless*. Edward Johnson as *Pinkerton* was admirable and in excellent voice. Baklanoff and Irene Pavloska sang well, and their opening trio with Johnson in the third act was one of the best bits in the performance. Mr. Polacco conducted with exceeding discernment for the delicate music.

Saturday night brought the fifth "Tannhäuser" of the season, with Rosa Raisa as *Elizabeth*, Richard Schubert in the name part, Joseph Schwarz as *Wolfram* and Cyrena Van Gordon as *Venus*. Mr. Ferrari conducted.

E. R.

ST. OLAF LUTHERAN CHOIR IN FINE SACRED CONCERT

F. Melius Christiansen Conducts Chorus
in Excellent Program of
a Cappella Singing

CHICAGO, Jan. 6.—The St. Olaf Lutheran Choir gave its third annual concert in Orchestra Hall, on Jan. 4. The organization has been increased to sixty-four members and the balance of the sections has been improved by the addition of extra female voices. Few a cappella choirs are able to accomplish the results achieved by this college organization under the leadership of F. Melius Christiansen. The vigor of the singing, the beauty of the tonal colorings are qualities that distinguish it. Mr. Christiansen produces the subtlest of diminuendos and the most powerful crescendos. His chorus is trained to a very high standard.

"The Spirit Also Helpeth Us," by Bach, revealed admirable precision and balance in part singing. The quality of the voices was full and sonorous, and rich organ effects were produced. "O Sacred Head," by Hassler, and a Schumann choral, both arranged by Mr. Christiansen, were sung with fine expressiveness. "In Dulci Jubilo," a fourteenth century Christmas lyric arranged by Mr. Christiansen, was given a buoyant, spirited reading.

Other numbers were three chorals by Georg Schumann, a Motet by Gustav Schreck, anthems by Gretchaninoff and Söhren, and a "Christmas Song," by Christiansen.

E. R.

Announce Hageman Scholarship Award

CHICAGO, Jan. 6.—Joel Lay, baritone, of Carbondale, Ill., was the winner of the free scholarship offered by Richard Hageman for the balance of the season at Chicago Musical College.

Mark Oster Sings with Edison Symphony

CHICAGO, Jan. 7.—Mark Oster, baritone of the faculty of the Chicago College of Music, was soloist with the Edison Symphony in Orchestra Hall on Jan. 5. Mr. Oster possesses a ringing, sonorous

voice, which he used to fine effect in the "Largo al factotum" from the "Barber of Seville." He accomplished the difficult passages with ease and brought forth the humorous quality of the aria. He added an encore in response to insistent demand. The orchestra, under the leadership of Morgan Eastman, played

"Finlandia" by Sibelius in stirring manner, and gave Rimsky-Korsakoff's "Song of India" finely. The Overture to "Rienzi" had a dramatic reading, and a Beethoven Menuet and numbers by Erkel and Baynes proved popular. Several extras were added.

Actual Performance Is Relaxation After Rehearsal, Says Edith Mason



A Happy Conference: Edith Mason of the Chicago Opera Association Discusses Some Details of Performance with Her Husband, Giorgio Polacco (Left) Principal Conductor of the Company, and Frederick R. Huber, Baltimore Manager

CHICAGO, Jan. 7.—One of the proved successes among the newcomers to the Chicago Opera this season, and an artist whose worth entitles her to high rank is Edith Mason, lyric soprano. Miss Mason's story is not one of sudden and striking emergence from obscurity to the dimensions of a great luminary. She did not find herself famous in the story-book fashion of reaching the top rung of the ladder at one bound. Her record is one of arduous toil, steady and persistent effort, gradual recognition and ultimate success—a history that typifies all that is best in American enterprise and energy.

Several years ago Miss Mason made her debut with the Metropolitan Opera Company, and was successful in the presentation of the parts entrusted to her. She believed, however, that a more rapid and complete development of her talents would be offered by the thorough routine of European training, so to that school she went, singing her way up from the ranks until the leading rôles at Monte Carlo, Milan and other centers of continental opera were hers. Then came appearances with the Paris Opéra and the Opéra Comique, and Miss Mason definitely came into her own. Her engagements with the Chicago Opera has borne ample proof of her excellent gifts.

"It was not easy work," Miss Mason has to say to the aspirant for vocal honors who believes the road to fame is strewn with roses. "There were tears and tragedies, heart-burnings and regrets, before I felt I was on the right path. There are many wrong ways in art, and the longer one studies, the more one learns that there is only one right way. To be satisfied with what is easy of accomplishment is to pave the way for mediocrity."

Miss Mason was not to be satisfied with mediocrity. The result is that she has mastered more than forty leading rôles, any of which she can sing at a moment's notice. Her vitality is manifest in the frequency with which she is able to appear, and many performances in rapid succession do not seem to rob her of her powers of buoyant and animated characterization.

"It is little tax on an artist's powers if she is able to live the part she is seeking to portray," explains Miss Mason. "The difficulty and strain arises from trying to project an image of something that you do not really feel. When you have thoroughly studied and entered into the character so that her life is really yours, the interpretation becomes natural. It is this end I am always trying to achieve, and the result is that the performances are actually a relaxation from the severe efforts of rehearsals."

Miss Mason's debut with the Chicago Opera was in "Madama Butterfly," a rôle particularly dear to her because of the statement of Puccini's daughter that she was the finest *Cio-Cio-San* she had ever seen. Her performance in Chicago was a notable success and has proved popular at several repetitions. Miss Mason opened the second half of the season with distinction as *Marguerite* in "Faust." Other operas in which she has appeared or is scheduled to appear soon are "Rigoletto," "Manon," "Romeo and Juliet" and "Carmen."

Miss Mason is the wife of Giorgio Polacco, chief conductor of the Chicago Opera.

E. R.

Additional Chicago News will
be found on page 43.

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Philadelphia, Hearing D'Indy After Many Years, Thinks Him Conservative

PHILADELPHIA, Jan. 9.—With the return of Vincent d'Indy comes recognition of his deanship in a field of musical endeavor no longer considered outré or strange. Seventeen years ago, when he was on tour with the Boston Symphony, he appeared as the champion of a new development in French music then just beginning to be vaguely understood in America. The innovations of Debussy and the subjective style were popularly regarded with a sort of awed astonishment. Several seasons were to elapse before that composer's "Pelléas et Mélisande" and even Charpentier's "Louise," although produced in Paris in 1900, claimed attention in this country. D'Indy himself was reckoned a daring experimenter with new forms of an introspective art in which impressionism and so-called "sound-wraiths" were essential factors.

On his present visit he finds that outlook changed. Indeed, what with the Schönbergs, the Saties, and the Malipieros, Vincent d'Indy is identified as a pillar of a delicate and exquisite conservatism, a surviving bulwark against the onslaughts of reckless radicals. That impression was confirmed here last week by the two concerts given in the Academy of Music, with the dignified and handsome French visiting composer as guest conductor of the Philadelphia Orchestra.

Affection for the remote classics, in which of late years Mr. d'Indy has delved deeply was displayed in the resuscitation of Monteverde's overture to his epoch-making opera "Orfeo," a novelty in Mantua in 1607, the year of Jamestown. It remains a sprightly little piece, from which the Philadelphia players drew every increment of charm.

More sophisticated, yet sparkling and delightful was the "Music While the King Dines" by de Lalande, dated 1724. The piece is one of the treasures of the library of the Paris Conservatoire, and is pleasant assurance of the good taste of the Grand Monarque for whose delectation in the banquet hour it was composed. Historical sequence was sustained in J. S. Bach's Violin Concerto in E, transferred to D in the piano arrangement, with Bruce Simonds, a refreshingly unmannered and technically proficient young artist, as the soloist.

The cult of which Mr. d'Indy is now the grave and reverend senior furnished the element of contrast in the carefully compounded program. Two pupils of the master—Paul le Flem and Albert Roussel—were represented respectively by a war elegy entitled "Pour les Morts" and an excerpt from "Evocations," captioned "Les Dieux à l'Ombre des Cavernes."

The shock from such artistic principles as are observed in works of this type has long since departed. Both scores are characterized by much brooding wistfulness and an effort to translate the intangible and the elusive into musical terms. There is considerable floundering, not to say weakness in the Flem number, but a firmer hand is displayed in Roussel's writing, which is at times pictorially vivid and marked by considerable technical resourcefulness.

Neither of these works, however, sounded the notes of authority which distinguished the "Poème des Rivages" of d'Indy himself. Exception may perhaps be taken to the persistent and occasionally unenlivening introspection of this music, but it cannot be denied that the composer is master of his medium and completely conscious of his musical ideals.

The work, in four movements, depicts moods invoked by contemplation of the sea in varied phases. It has grace, dignity, polish and magisterial instrumental inventiveness. Working in a wholly different vein, d'Indy may be found quite as much master of his materials as Richard Strauss.

There was less of philosophy and, on the whole, more of objective beauty in the movements "La Joie du Bleu Profond" and "Horizons Verts" than in the opening and closing portions of the score. New subtleties would doubtless be apparent in subsequent hearings. It must be admitted, however, that the vein of inspiration in the later d'Indy is not pulse-quickenning. He has become a studious composer, an interpreter of rarified sensibilities.

His direction of the orchestra was typically refined, conservative and as far removed as possible from anything suggestive of the sensational or the meretricious. For the next fortnight he will appear as its leader on tour, while Mr. Stokowski indulges in a mid-season vacation. HENRY T. CRAVEN.

PHILADELPHIA HEARS EISTEDDFOD AWARDS

Solo and Choral Contests in Welsh Festival—Clubs' Holiday Programs

PHILADELPHIA, Jan. 7.—The twelfth annual Eisteddfod was held on Jan. 2 at the Academy of Music, bringing several thousand Welsh to the city and enlisting more interest from the general public than any similar event hitherto given here. Co-operating in the reception and the donation of some of the prizes was the Matinée Musical Club, and other civic bodies also supplemented the welcome. The Mayor opened the proceedings, and there were interesting addresses by Dr. Edward Brooke of Toronto, the Arch Druid Rev. Dr. William Surdival, and others on the significance of this national festival. Rev. R. E. Williams, pastor of the Welsh Presbyterian Church, who was one of the prime movers in the perfection of the arrangements, delivered the invocation.

Sue Harvard, of the Metropolitan Opera Company, rising from a sick bed to keep the engagement, was the soloist, and her several numbers were admirably sung.

There were innumerable competitions, solo and choral, during the afternoon and evening, and numerous prizes were awarded. The adjudicators, Dr. Broome, H. Alexander Matthews of Philadelphia, and Rev. D. Pugh Griffiths of Jermy, Pa., reduced the competitors in preliminary weeding-out contests, so that only the best appeared at the public hearings. Better choral singing has seldom been heard at the old Academy of Music. The audience was thrilled by the congregational singing of the Welsh National Hymn, in which more than 2000 of the audience, all perfect in music

and words and with fine diction, sang in four parts spontaneously from the house.

The big evening prize of \$400 was awarded to the Orpheus Glee Club of Cleveland, with second prize to the Falls of Schuylkill Male Chorus of this city. Margaret Jones of this city was awarded the prize for piano playing. The Brooklynites Chorus won a prize for quartet singing. Other prize winners included John Robert of Cleveland, Harold Riegler of Philadelphia, Ioworth Prosser of Chicago, and Florence Pelman of Brooklyn.

The Madrigal Singers, conducted by Henry Hotz, sang at the New Year's Day celebration at the Art Alliance. Other soloists on the musical side of the club's big day were Dorothy Githens and Ethel Wilson, sopranos; Katherine Lohman and Lucien Austin, pianists, and Louise Gifford, interpretative dancer.

Features of the opening meeting of the thirty-first season of the Manuscript Music Society were songs by Agnes Quinlan, three piano pieces by Maurice Weyl, and a transcription of some Rameau music played by members of the Philadelphia Orchestra. Nicholas Douty is president of the Society this year; Philip Goepp, vice-president; Samuel Riegel, secretary, and Franklin Cresson, treasurer.

The Matinée Musical Club gave a Christmas dinner dance at the Bellevue as one of the social features of the season. Mrs. George W. Edmonds was chairman of the social committee in charge.

Arthur W. Howes, Jr., was the soloist for the opening meeting of the thirty-first annual series of free organ recitals under the auspices of the American Organ Players' Club.

The choir of the Second Presbyterian Church, under the direction of N. Lindsay Norden, gave an interesting program last Sunday evening. The main feature was the "Christmas Oratorio" of Saint-Saëns. Members of the Phila-

delphia Orchestra played the accompaniments, with J. R. Duane at the organ. The choir also sang a cappella, the "Shepherd's Story," by Clarence Dickinson. W. R. M.

EMMY DESTINN HEARD IN OAKLAND CONCERTS

Gives Third Event in Artist Series—Sousa's Band and Local Artists Furnish Programs

OAKLAND, CAL., Jan. 8.—Mme. Emmy Destinn appeared as the third artist in Z. W. Potter's Artist Concert Series. The large audience present demonstrated its interest in a program which included Puccini, Liszt, Dvorak and Smetana numbers. George Lepeyre was the accompanist.

Sousa's band recently gave several concerts of interest, with the assistance of Mary Baker, soprano; Florence Hardmann, violinist; Winifred Banbrik, harpist, and John Dolan, cornetist. The Orpheus Club gave its twenty-eighth annual holiday concert recently. Edwin Dunbar Crandall, its conductor, was assisted by Kajetan Attl, harpist; Mrs. King Clark Upham, soprano, and Richard Lundgren. Bessie Beatty Roland was at the piano.

The local branch of the Music Teachers' Association presented the last monthly concert of the old year on Dec. 30. Thomas Frederick Freeman, pianist; Mrs. Alma B. Winchester and Mrs. Irene Howland Nicholls, vocalists, and the Arion Trio, composed of Josephine Holub, violinist; Margaret Avery, cellist, and Joyce Holloway, pianist, were the artists. Of especial interest was the work of the trio, composed of three young girls, products of the music work in the public schools. A reception was tendered to the new officers including Virginia Graham, president; Thomas F. Freeman, vice-president; Mrs. William Tudor, Mabel Brousseau, secretaries, and Orley See, treasurer. Alice Eggers led the audience in singing. Virginia de Fremery and Edgar Thorpe were the accompanists. A. F. S.

Kreisler Acclaimed in Wilmington

WILMINGTON, DEL., Jan. 7.—Fritz Kreisler, who appeared on Jan. 5 at the Playhouse, was greeted by a capacity house, an assured sign of his popularity, since this city is now suffering from severe industrial depression. There are 1219 seats in the Playhouse, but chairs placed on the stage and elsewhere, it is stated, brought the number to 1450, and Earl G. Finney, manager of the house, estimated that 500 persons were turned away. The violinist's program comprised Mendelssohn's Concerto in E Minor, Bach's Adagio and Fugue in G Minor, the Ballet from Schubert's "Rosamunde" music, his own "Caprice Viennois," and other numbers, and enthusiasm ran high. Among his encores was Rimsky-Korsakoff's "Hindu Song" and this he played twice, not in succession, but at intervals, and with different interpretations. Carl Lampson was an excellent accompanist. T. H.

Survey of Brooklyn's Week

By W. R. McADAM, Brooklyn Representative of Musical America, 1305 Park Place. Tel. 1615 Decatur.

LOUISE HOMER was given an ovation, as soloist with the Boston Symphony, at the Academy on Jan. 6. The visit of the Boston Symphony has always been one of the features of Brooklyn's musical season, and this occasion proved no exception to the rule. Pierre Montaux, the conductor, opened the program with the Symphony in D Minor by Franck. The Allegretto movement of this work was exceptionally beautiful. The "Carnival of Venice," by Svendsen, was also artistically played. In "Begone Ye Gloomy Shadows," a cantata for solo voice, by Bach, Mme. Homer delighted the audience with her rich contralto voice and artistic style. The program closed with a fine performance of Rimsky-Korsakoff's "Night on Mount Triglav," Act III of the Opera-Ballet, "Mlada."

Julius Koehl, a talented young Brook-

LOS ANGELES HAILS NOVELTY BY CADMAN

"Omar Khayyam" Acclaimed at Première—Bauer in Schumann Concerto

[By Wire to Musical America]

LOS ANGELES, CAL., Jan. 7.—Cadman's Oriental Rhapsody, "Omar Khayyam," had its first performance from manuscript at the concert of the Philharmonic Orchestra this week. The work is in simple form, full of color, and the orchestra played it delightfully. The audience greeted it with acclamation, calling for Cadman at both performances. The work should prove a popular orchestral number.

Harold Bauer was soloist of the concert in the Schumann Concerto in A Minor, and won resounding applause. Other numbers on the program included Mozart's G Minor Symphony and Smetana's Symphonic Poem "Wallenstein's Camp." The occasion proved triumphant for Mr. Rothwell and all concerned, as all these numbers were performed for the first time by the orchestra.

In all, the week was a heavy one for music, more than nine concerts being presented. Another feature of the week was the recital by Renato Zanelli and Grace Wagner. Zanelli achieved one of the most notable successes here, and had to sing ten encores. Sousa's Band, which also played here, had its usual success.

The Rubaiyat, Inc., is demanding that Charles Cadman turn over to Theodore Ahrens in Pittsburgh the new Cadman music for Ferdinand Pinney Earle's "Rubaiyat" production. Cadman has refused on the grounds that the version of the picture has been much shortened and he will not allow a mutilated and condensed version of the music to go out with it. Cadman has obtained six copyrights on his "Rubaiyat." W. F. G.

Utica Choir Wins Eisteddfod Prize

UTICA, N. Y., Jan. 8.—A feature of the recent successful Eisteddfod given at the Park Theater in this city by Welsh residents, was the chorus competition, carrying a prize of \$300. This was won by the Orpheus Chorus of more than forty voices, of which John M. Jones is conductor. St. David's choir, led by John Roberts, also competed. Both are Utica musical organizations. Another feature of the Eisteddfod was the appearance of the old Gwalia Male Choir which flourished in this city twenty-five years ago. It was revived for the occasion under the same leader, John Davies, and sang several choruses. A. E. P.

Lhevinne Gives Recital in Columbus

COLUMBUS, MISS., Jan. 7.—Josef Lhevinne, the pianist, gave a recital before a large audience in the chapel of the Mississippi State College for Women, on Jan. 5. The audience was enthusiastic over the performance which included several works of Beethoven. After the concert a reception was given in Music Hall. E. W.

lyn pianist, gave an exceedingly interesting program at the Tollefsen Studio on Jan. 11. The end of the recital came all too soon for his listeners, and numerous encores were called for. In Beethoven's "Sonate Pathétique" the Adagio movement was especially well played. Four Chopin waltzes were given with grace, delicacy and charm. Four interesting numbers by Grieg made up the third group. A group of compositions by modern composers, Sibelius, Klein, Debussy, Moskowski and Rachmaninoff concluded the program. The "Goliwogs' Cake Walk," because of its novelty in atmosphere and rhythm, caught the fancy of the audience, and it was requested a second time. Mr. Koehl has studied piano with Mme. Tollefsen for more than fourteen years. This was the initial recital in a series that he is entering upon. Besides his concert work, Mr. Koehl is teaching in Flatbush.

Many Events in Chicago's Week

(Continued from page 41)

Lappas to Make Début in "Girl of the Golden West"

CHICAGO, Jan. 6.—Ulysses Lappas, Greek tenor, protégé of John McCormack, arrived in Chicago Wednesday to prepare for the production of the "Girl of the Golden West," which will be revived at the Auditorium on Jan. 19. Mr. Lappas, who will sing the rôle of Dick Johnson, has appeared in the Puccini opera many times abroad. He has just completed a concert series in Monte Carlo at the conclusion of his European opera engagements. Directly after the close of the Chicago Opera season, he will return to France for appearances in opera and concert at Deauville. It was John McCormack who directed the attention of Mary Garden to the new tenor while she was in Europe last summer and after hearing him at Monte Carlo, Miss Garden engaged him. He is a native of Alexandria, and began his musical studies with Constantin Nicolay, another member of the Chicago forces. He will sing with the company in New York and on the Western tour.

Mae Doelling and John Read in Joint Recital

CHICAGO, Jan. 9.—Mae Doelling, pianist, and John T. Read, bass, of the faculty of the American Conservatory, gave a joint recital in Kimball Hall, Saturday, Jan. 7. Miss Doelling played with thorough understanding and mature artistry, exhibiting fine technique and clear tone in a Leschetizky Intermezzo and two studies of her own composition. She also played the Pabst paraphrase on Tchaikovsky's "Belle au Bois Dormant," a Chopin group and numbers by Mendelssohn and Scarlatti.

Mr. Read's bass is of generous proportions and sonorous quality. He sang effectively "Vulcan's Song" from Gounod's "Philemon et Baucis," and a group of English songs by Hatton, Mackenzie, Cowen and Wilson. Philip Warner played the accompaniments.

Reuter and Gordon to Give Series

CHICAGO, Jan. 7.—A subscription series of three joint recitals has been announced by Rudolph Reuter, pianist, and Jacques Gordon, violinist, who a few months ago became concertmaster

of the Chicago Symphony. John Powell's Sonata "Virginianesque" will be a feature of the opening program, which will also include the Brahms Sonata in G and the Beethoven Sonata in F. Mr. Powell's work will be given its local première on this occasion. The concerts will be given in Kimball Hall, under the direction of Louis Seidman, on the evenings of Jan. 18, Feb. 15, and March 15.

Chicagoan Plays Own Work at Musicale

CHICAGO, Jan. 6.—A. L. Shynman, pianist, of the Chicago College of Music, played a Waltz of his own composition at a concert in Northern Masonic Temple on Jan. 2, together with works by Grainger and Chopin. Rose Fallon, contralto, sang numbers by Secchi and Lieurance, and a trio composed of Mr. Shynman, J. Bramhall, violinist, and T. Ratzer, 'cellist, played the D Minor Trio by Arensky.

Arthur Kraft Soloist with Woman's Musical Club

CHICAGO, Jan. 7.—Arthur Kraft, tenor, was soloist at a concert of the Woman's Musical Club in Fine Arts Hall on Jan. 5. Adalbert Huguélet, pianist, was also heard, and Robert MacDonald played the accompaniments. Others who assisted were Marie Crisafulli and Ruth Anderson, pianists, and Henrietta D. Hulseberg, violinist.

Sunday Evening Club Gives New Year's Concert

CHICAGO, Jan. 7.—Mabel Sharp Herdieu, soprano, was soloist with the Sunday Evening Club at Orchestra Hall on Jan. 1, singing "Send Out Thy Light" by Wooler. A choir of 100 under the leadership of Edgar Nelson sang chorals by Gounod, Pache and DeLamarter. Stanley Martin, organist, furnished the accompaniments.

December a Busy Month for Fritz Renk

CHICAGO, Jan. 6.—Among the December engagements of Fritz Renk, violinist, was a concert at the Illinois Athletic Club on Dec. 12, at Central Masonic Temple on Dec. 16, the German Club of Chicago on Dec. 24, several appearances as soloist with Ballmann's Orchestra, and a recital at Aurora, Ill.

Federal Hospitals at Rest Haven, Waukesha, Winnebago, Oshkosh, Blue Mound and Muidale, Wis. Dan Sourlock, tenor, pupil of Boza Oumiroff, was soloist at the Division Y. M. C. A. on Dec. 30. Mr. Sourlock sang the holiday services at St. James Church, where he is tenor soloist.

Georgia Kober, pianist, and Leon Marx, of the faculty of the Sherwood Music School, have appeared as soloists at the Cooper-Carlton musicales in Hyde Park.

Alois Smrz, 'cellist, pupil of Hans Hess, was engaged as assisting artist with Mme. Emmy Destinn in a concert at the Milwaukee Auditorium on Jan. 7. Theodore Ratzer, also a student of Mr. Hess, is a member of the Fredericksen Quartet, recently organized to give a series of chamber music programs. He is a member of the Chicago Symphony. Nathan Zimmeroff has been engaged as a member of the Chicago Civic Orchestra.

Jennie Peterson, pupil of Boza Oumiroff of Bush Conservatory, made numerous public appearances during December, including engagements at Jefferson Park Church, Oak Park Church, and on Dec. 28, as soloist with the Swedish Choral Club at Orchestra Hall.

Mrs. Louise Winter, soprano of American Conservatory, was soloist with the Woman's Musical Club of Kentland, Ind., on Dec. 29. Rosalind Cook, pianist, has accepted a position as director of the piano department of Iowa State Agricultural College. Florence Nichols is soprano soloist at Maywood Congregational Church.

Gustaf Holmquist, baritone of Bush Conservatory, sang the "Messiah" with the Chicago Apollo Club in December and later sang in a production of the oratorio in Kansas City. He was soloist with the Swedish Choral Club at Orchestra Hall and appeared regularly with the Sunday Evening Club. Mme. Justine Wegener and Emmy Ohlnoft Bush of Bush Conservatory were soloists at a recent musicale at the Altenheim.

Huberman Returns a Mature Artist to Scenes of Success as a Prodigy

Portrait on Front Page

BRONISLAW HUBERMAN appeared here almost a quarter of a century ago as a boy prodigy, but after his first American tour he did not return to the United States until last October, when he made his "second American début" at Carnegie Hall in recital with Paul Frenkel at the piano. Mr. Huberman subsequently played in Chicago, in recital, and made his début as an orchestral soloist in this country with the Minneapolis Symphony at St. Paul on Oct. 27. On this occasion, Mr. Huberman played the Beethoven Concerto, which he has since played in New York with the Philharmonic Orchestra under Josef Stransky and again at the farewell concert of Dr. Richard Strauss.

Mr. Huberman holds the unusual record of eleven New York appearances this season and he will be heard soon in another recital. He has given two recital programs so far, and has appeared as soloist with the Philharmonic Orchestra three times. He will play again with this organization to-morrow when he will present the Tchaikovsky Concerto under Mr. Stransky. He has appeared with the Philadelphia Orchestra under Dr. Strauss, with the Friends of Music under Mr. Bodanzky, at a Metropolitan Opera House Sunday night concert, with the Beethoven Association, at a Waldorf-Astoria morning musicale, and in chamber music with Dr. Strauss. He has also played two recitals in Chicago, and has given concerts in Wash-

ington, Philadelphia, Baltimore, Lynchburg and other cities, with a busy season still ahead.

Mr. Huberman has appeared with six orchestras this season, including the Metropolitan Opera House Orchestra, the St. Louis Symphony and the orchestra of the Friends of Music. His appearance with the Boston Symphony on Feb. 24 will raise the list to seven.

The programs of Mr. Huberman have been confined chiefly to standard works, although he has in his large repertoire such novelties as John Ireland's Sonata for Violin and Piano, which may be heard later in the season. He has played the Beethoven, Tchaikovsky, Mendelssohn concertos and the rarely heard Strauss Concerto, the latter under the composer's baton. With Mr. Frenkel at the piano he has performed the Beethoven "Kreutzer" Sonata, the Tartini G Minor ("Devil's Trill") Sonata and the Brahms Sonata in G as well as the Strauss Sonata (accompanied by Dr. Strauss) and several Bach Sonatas without accompaniment. Mr. Huberman has presented many smaller works for the violin of which Sir Edward Elgar's "La Capricieuse" has proved to be particularly popular.

Mr. Huberman has taken a house in New Rochelle, N. Y., where he lives with Mr. Frenkel. In his odd moments he is writing a book on the esthetics of interpretation, which will be a companion volume to his earlier work, "From The Virtuoso's Workshop," which has been a musical best-seller in Europe. After a summer abroad, Mr. Huberman will return to the United States for another concert tour.

PEABODY CLUB FOUNDED

Former Members of Faculty and Students Organize in New York

At a dinner held at Chez Eugénie on the evening of Jan. 3, former teachers and students of the Peabody Conservatory of Baltimore, now residing in New York City, organized the Peabody Club of New York City. About eighty former members of the Conservatory faculty and student body, many of whom now occupy positions of considerable prominence in the professional musical world, are included in the membership of the club, the initial idea of which is to keep members in touch with one another. Meetings will be held from time to time during the year and it is hoped that in the near future, club rooms will be established.

Officers elected for the ensuing year include: President, Ernest Hutcheson; honorary president, Harold Randolph; vice-president, Henrietta Baker Lowe; executive secretary and treasurer, Elsie Miller Wood; publicity, John Alan Haughton; counsel, Arthur Newstead.

New School Music Newspaper

A copy of the first issue of *Music Education*, a school music newspaper edited by Edwin N. C. Barnes, and published at Pawtucket, R. I., is at hand. Mr. Barnes was for the past four years with the *Eastern School Music Herald*, which he founded, and the *Journal of Education*, for whose music department he was responsible; and he states that the new publication is to furnish schools with a digest of musical events which he hopes will prove of service culturally to supervisors. The first number contains a quantity of news items and comments in bright, terse form. One interesting department, "What Should be the Dominant Note in Music Education To-day?" contains contributions from Osbourne McConathy, John C. Freund, editor of *MUSICAL AMERICA*; George H. Gartlan, director of music in New York City Schools; Charles H. Farnsworth, associate professor of music, Columbia University; Bruce A. Carey, supervisor of music, Hamilton, Ont., and Ernest Hesser, director of music in Indianapolis Public Schools.

Gwyneth Hughes Gives Recital with Anna Welch Assisting

Gwyneth Hughes, contralto, was presented by Elizabeth Kelso Patterson, New York singing teacher, in recital at Ditson's Auditorium on the afternoon of Jan. 7. Miss Hughes, assisted by Anna Welch, harpist, delighted a large audience by vocal artistry and a rich voice disclosed in a well chosen program

which comprised songs of Rossi, Chamade, Manney, Handel, Elgar and Forsyth. Handel's "Largo" was given finely with harp and piano accompaniment, and a group of old Welsh melodies characteristically sung in costume was a feature of the program and called forth demands for several extras. Miss Welch was cordially received in numbers of Zabel and Hasselmans, and Harry Horsfall, pianist, provided admirable accompaniments. M. B. S.

People's Chorus of New York to Celebrate its Sixth Birthday

The People's Chorus of New York will celebrate its sixth birthday at its second gala concert at the Town Hall on Thursday evening, Jan. 19, when Mrs. Douglas Robinson, sister of the late Theodore Roosevelt, will be the guest of honor; Luella Melius, soprano, will sing, and L. Camilleri will play and conduct. This chorus since its origin in January, 1916, has held from two to four meetings every week the year around, providing thousands of men and women in the city with a chance to sing and to learn how to sing, or how to sing better from notes.

Emma Thursby Begins Friday Musicales

Emma Thursby gave the first of a series of musicales at her home in Gramercy Park on Jan. 6. Mrs. Theodore Parsons was guest of honor and spoke on "Brain and Body Building" and also gave recitations. Max Liebling submitted piano numbers. Miss Thursby and her sister, Ina Thursby, recently returned from Washington, where they visited the White House, and were guests at the Friday Morning Musical Club. Miss Thursby will continue her Friday musicales through January and February. Leading artists will be guests.

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Chicago, Jan. 7.

Advanced students of the piano, vocal and violin departments of Chicago Musical College gave a recital Saturday at Ziegfeld Theater. Harold Mynning played "Country Gardens" by Grainger; Mae Galter played the Fantasia Impromptu by Chopin; Velma Snyder, pupil of Glenn Dillard Gunn was heard in numbers by Schubert and Scarlatti; Eulalia Kober gave two Rachmaninoff works, and Jane Anderson Kitti, a student of Alexander Raab, played a Chopin group. Paul Garfinkle and Almeda Jones, students of Leon Sametini, were heard in works by Mendelssohn and Wieniawski. Rita Gould sang "The Last Hour" by Kramer; Weldon Whitlock sang an aria from "Rigoletto"; Evelyn Martha gave songs by Ronald and Parker, and Ethel Benedict, a student of Richard Hageman, was heard in a group by Szule and Poldowski.

Piano students of Mme. Theodora Sturkow-Ryder gave a recital on Dec. 31. The program included numbers by Bach and Chopin played by Jeanette Kerr; a Schubert group by Ethel Eiler; the Bach C Minor Prelude by Edna Russell; two Schumann numbers by Mrs. Dale and the Beethoven F Minor Sonata by Sabina Soffer. With Mme. Sturkow-Ryder at the second piano, Mary O'Gallagher played a Waltz by Chopin-Rosenthal; Elizabeth Branek gave a portion of the C Minor Concerto by Beethoven, and Eugenia McShane played the Romance from Chopin's E Minor Concerto. Lorna H. Warfield, student of Charles W. Clarke of Bush Conservatory, has sung for the benefit of invalid soldiers in

"Le Roi d'Ys" Première Recalls Some Unfamiliar Anecdotes

[Continued from page 4]

strong but rather brutal plot of the original story of the legendary Kingdom of Ys, submerged under the sea, into a highly effective opera libretto which offered the composer the most interesting situations. Edouard Blau was then one of the best known litterateurs of Paris and very much appreciated as a librettist. He was one of the collaborators in the brilliant operatic libretti of "Le Cid," "Esclarmonde" and "Werther," set to music by Jules Massenet.

"Le Roi" Wanders Homeless

"Le Roi d'Ys" proved for many years just as much a child of sorrow for his creator as unhappy "Fiesque." Lalo offered it first to Carvalho, who refused it. He went then to Vizentini, director of the Gaité, and finally to Escudier, but no door was opened for the romantic "Roi." It seemed as though Lalo would have found an enthusiastic and influential friend when Vaucorbeil wrote the following works in a report addressed to the Minister of Fine Arts: "The intention of the Académie Nationale de Musique to give 'Aida' and to ignore 'Le Roi d'Ys' means dishonor to France." But there seemed no chance for Lalo; Halanzier energetically refuses. Then comes a sudden dramatic change. Vaucorbeil is nominated director of the Académie Nationale. And now the incredible happens: Vaucorbeil comes forth with "Aida" and refuses "Le Roi d'Ys"! Can one imagine the state of mind of the poor composer?

In 1876 Paris had the opportunity of hearing the first excerpt from Lalo's opera. The overture to "Le Roi d'Ys," which is a well-known concert number here, too, was played in the Concerts populaires founded by Pasdeloup. The overture scored a distinct success. In the same year the baritone, Manoury, sang an aria from the opera with great success, and in 1880 the great duet between the two sisters, Rozenn and Margared was sung by Mme. Lalo, formerly Mlle. Bernière de Maligny, a real artist, possessing an effective contralto voice, and Mme. Fuchs; but the composer had to wait until 1888 for the first performance of his "Roi" at the Opéra Comique. However, before this crowning success of his career as a musician, a new *via crucis* awaited Edouard Lalo. It was caused by the ballet "Namouna."

Vaucorbeil entrusted Lalo with the disagreeable and ungrateful task of writing new ballet music for an insipid and tiresome choreographic action named "Namouna," extracted by Nutter and Petipa from Casanova's famous "Memoirs." All who knew Casanova, his wit and esprit and—to put it mildly—the piquancy of his situations, would think that something really funny and spicy would result from the plot of the gallant Chevalier—but it proved quite the contrary. It is hard to imagine a less inspiring and amusing story. Now Lalo was a noble and self-respecting artist and Vaucorbeil's action of refusing his masterpiece and putting upon him the ungrateful task of composing a ballet on short order, the three months,

certainly only meant humiliation and trouble for the composer.

"Namouna" was a real martyrdom for Lalo. His enemies worked against it and it is said that the public ironically imitated and sneered at the composer's rhythms. Who can fathom a public's caprices and temperament? "Namouna" is a masterpiece in its way, and attained great success when brought forth again in 1908. Lalo had simply tried to ennoble the ballet music by avoiding the commonplaces and *tadesses* of Adams, Métra and others. The composer could not witness the later victory of "Namouna." And so this work, like "Fiesque," caused him a wound which never closed.

Time Brings Revenge

Edouard Lalo was a tired man when his great opportunity came. The première of May 7, 1888, brought a complete *revanche*. But even that memorable evening started with trouble. Director Paravey had given out 3500 tickets for the world's première of "Le Roi d'Ys." The consequence of this was, that *Salle Favart*, which contained only 2000 seats, was filled with a noisy and excited crowd, who had their tickets in their hands, while many were unable to find a seat. The first act brought only a moderate success, although several numbers were heartily applauded and even repeated. But with the beginning of the second act the interest of the audience grew intensely, and at the end of this act it was clear that Lalo had won a veritable triumph. The sweet aria of *Rozenn* had to be repeated three times, while almost all the other numbers had to be sung twice. The *mise-en-scène* was poor, but fortunately, the singers proved very satisfactory. The beautiful Mlle. Deschamps as *Margared*, Mlle. Simonnet as *Rozenn*, the tenor Jalazac as *Mylio*, the baritone Bouvet as *Prince of Karnac*, the basses Cabalet as *The King* and Fournet as *St. Corentin* were highly effective and warmly applauded. Lalo was the man of the hour. His opera was sung not less than one hundred times in less than a year, while the number of performances up to the present, after Lalo's opera was again played on repertoire in 1902, exceeds 350.

"Nero," a pantomime with Lalo's music, was produced at the Hippodrome in Paris in 1891, one year before the composer's death. He had started composing another opera, "Jacquerie," on a libretto of Blau, of which only one act was completed when the composer died. Arthur Coquard finished the opera which was produced, with the famous contralto, Marie Delna, in the principal part, in Monte Carlo in 1895 with pronounced success.

Lalo is best known here as a symphonic composer. This is true especially of his famous violin concerti. The first of these was first played by Sarasate in 1874, and it was the same famous virtuoso who brought to initial triumph the most popular of all Lalo compositions; the melodious, multicolored and rhythmically so piquant "Symphonie Espagnole," in 1875, which qualities are to be ascribed to the Spanish blood which flowed in the com-

poser's veins. The "Rhapsodie Norvegienne," originally written both for violin and orchestra, and the "Concert Russe," played first in the Pasdeloup concerts by Marsick in 1881, are brilliant creations indeed. Lalo's purely orchestral and chamber music works, as well as his songs, are less known here, yet they contain much that must be called valuable and beautiful.

Personally Lalo, whose distinctive social position has been alluded to, was the true type of a chevalier "without fear and reproach." Although rather small in stature and after 1881 a little lame from paralysis, his whole appearance invited respect and admiration. His face, in which the brilliant eyes were the principal feature, surrounded by silvery hair and beard, was expressive and highly colored. Thus he was physically as well as intellectually a dominant figure in the Parisian musical world. Still the revered composer never really enjoyed his fame. Even after the triumph of the "Roi" the old gentleman could not restrain a certain depression and melancholy, caused partly by the disappointments of his career and partly by his physical ailments. He did not dare to become a candidate for membership in the Académie des Beaux Arts, although

his fears were not shared by his friends. "How could I compete with an artist who had taken a Prix de Rome and who counted so many influential friends in the Beaux Arts?"

Nevertheless the Académie conferred on him the Prix Monbline after the triumph of "Le Roi d'Ys." Lalo was made Chevalier of the Legion of Honor in 1880 and elevated to the rank of Officier in 1888. A monument was erected in his honor in his native city of Lille.

What intense delight and satisfaction it would have given to poor Lalo to have seen his great work presented at the Metropolitan Opera House in New York, the operatic Mecca of the whole world, by the greatest singers available to-day and with its wonderfully rich *mise-en-scène*!

The man who never could see "Fiesque" produced, who had to witness the contemptuous behavior of the public at the première of "Namouna" probably never in his life dreamed of such a glorious event. It is Lalo's only son, Pierre, the authoritative music critic of the *Temps* in Paris, one of the most remarkable and fearless French writers on musical subjects, who will feel proud of the rare honor given to his great father's musical genius.

KOCHANSKI APPLAUDED IN RECITAL IN BALTIMORE

American Composer's Music Featured in Afternoon Program at Peabody Conservatory

BALTIMORE, Jan. 9.—Paul Kochanski, violinist, appeared in a recital at the Lyric on Jan. 3, with Gregory Ashman at the piano, and was loudly applauded for his playing in the Vivaldi Concerto and groups of Kreisler arrangements.

Compositions of Susan Hart Dyer, who was formerly well-known in Baltimore musical circles, were performed on the afternoon of Jan. 4 at the Peabody Conservatory. The recital was given by Marie Elsie Johnson, soprano; Jean Knowlton, violinist, and Marion Rouse, pianist. They are members of the faculty of the Rollins College Conservatory of Winter Park, Fla., of which the composer is a director.

Austin Conradi, a member of the staff of the Peabody Conservatory, in a recent recital at that institution, played brilliantly MacDowell's "Keltic" Sonata, and numbers by César Franck and Chopin.

F. C. B.

Move for Popular Sunday Concerts in Albany

ALBANY, N. Y., Jan. 8.—A plan for popular Sunday evening concerts is being supported by many of the most

prominent citizens here. It is opposed, however, by the clergy of the city, who believe that such a series would be followed by the opening of the moving picture theaters.

W. A. H.



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OREGONIANS HEAR RUSSIANS IN OPERA

Five Performances Given in
Portland—Symphony
and Other Events

PORTLAND, ORE., Jan. 7.—The Russian Opera Company, which opened an American tour, in Seattle, appeared in four operas here at the Heilig Theater. "Pique Dame," "Carmen," "Russalka," and "Rigoletto" were the works presented. The principals and chorus have excellent voices, and a capable orchestra of twenty Russian musicians added to the success of the Portland season. "Pique Dame" was performed on the first night, Dec. 28, before a large audience, and again at the Saturday matinée. The conductors were Eugen Furst and Michael Fiveisky.

The principals who appeared were Inna Bourskaya, Vala Valentinova, Sophie Osipova, Miss Mashir, Miss Daen, Miss Lossieva, Miss Kasanaskaya, Miss Kassanskia, Vladimir Daniloff, Jacob Lukin, Vladimir Radeef, Ivan Ardatoff, Vitis Grosscef, Max Panteleff, Kosloff, Hranovsky, Nikolai Bousranovsky, David Tulchinoff, Vladimir Svetloff, Gabriel Chriganovsky, Tuevsky and Karlash.

Leo Feodoroff, the manager, has been connected with the large Russian theater interests for thirty-four years, and for sixteen years has been director for large Russian opera companies. He was impresario of the Moscow Opera Company, the Ensemble Art Opera Company, the Russian Imperial Theater in Petrograd, and the Imperial Russian Opera House in Moscow. For the past five years he has been generalissimo of the Russian Grand Opera Company, and under his direction the company visited Hongkong, Singapore, Harbin, Tokio and Manila, and made one tour of India, since leaving Russia. The Portland engagement was under the management of W. P. Pangle, of the World's Attraction Bureau.

A program of Christmas music was given by the Portland Symphony at its concert on Dec. 30, at the Municipal Auditorium. A feature was the singing of Christmas carols by Goldie Peterson Wessler, Blanche Williams Segersten, Jane Burns Albert, sopranos; Alice Price Moore, Methylene Fraker Stites, Mrs. Grant Thomas, contraltos; Halfred Young, John Ross Fargo, Joseph P. Mulder, tenors, and Walter Hardwick, Dr. Stuart McGuire and Otto Wedemeyer, basses. The choristers sang with fine expression, and were cordially received. The "Nutcracker Suite" of Tchaikovsky, a great favorite with Portland Symphony audiences, was beautifully interpreted by the orchestra. The Second Intermezzo from the "Jewels of the Madonna" (Wolf-Ferrari) was most impressive and the "Bridal Song" and "Serenade," both by Goldmark proved very popular. Carl Denton was an artistic conductor.

Webber's Juvenile Orchestra of sixteen members appeared in a successful concert at the Public Auditorium on the afternoon of Jan. 1. H. A. Webber conducted. Evelyn Drewery, soprano, sang, and Frederick W. Goodrich played solos on the pipe organ. Francis Richter, who was to have played, was unable to fill his engagement on account of the sudden death of his mother.

The University of Washington Glee Club, conducted by Dean Irving Glen, appeared on Dec. 29 at the Lincoln High School Auditorium, and was warmly applauded by a large audience. The club was assisted by Wilbur Westerman, violinist; Jack Loughary, baritone, and a violin sextet. Grant Merrill was piano accompanist.

Christmas programs in the Portland churches were again featured on Sunday, Jan. 1. The quartet of Westminster Presbyterian Church composed of Mrs. Jane Burns Albert, Mrs. Palmer L. Fales, Joseph P. Mulder and Dom J. Zan, conducted by J. R. Hutchinson, presented the second of a series of "Great Musical Interpretations." The choir of the Sunnyside Methodist Episcopal, with P. A. Ten Haaf as conductor, was assisted by Genevieve Gilbert, dramatic soprano, and Robert T. Blair, violinist. Mrs. S. F. Grover was the organist.

I. C.

English and American Quartets Meet on Coast



The London String Quartet Meets the San Francisco Chamber Music Society. From Left to Right—Mr. Petre, Mr. Hecht, Mr. Ferner, Mr. Persinger, Jessica Colbert, Manager of the Joint Recital of the Two Societies; Mr. Ford, Mr. Levey, Mr. Warner, Mr. Warwick-Evans, and Mr. Firestone

SAN FRANCISCO, Jan. 6.—An unusual event was the meeting of English and American musical organizations in this city recently, when the London String Quartet appeared in recital with the Chamber Music Society of San Fran-

cisco. In memory of this interesting meeting, the members of the two societies were photographed at the foot of the monument in Union Square. The London String Quartet comprises: James Levey, first violin; Thomas W. Petre, second violin; H. Waldo Warner,

viola, and C. Warwick-Evans, 'cello; and the members of the Chamber Music Society are: Louis Persinger, first violin; Louis Ford, second violin; Elias Hecht, flautist, founder of the organization; Walter Ferner, 'cellist, and Nathan Firestone, viola.

SEASON OF OPERA IN SAN FRANCISCO

Russian Company in Week's
Visit—Local Singers in
Operatic Scenes

SAN FRANCISCO, Jan. 7.—The Russian Opera Company now touring the Pacific Coast, opened a week's engagement on Jan. 2 at the Columbia Theater in "Pique Dame." No voices of conspicuous brilliancy were heard, but each of the principals was equal to the demands of the music, and the ensembles were very striking. The leading members of the cast in "Pique Dame" were Inna Bourskaya, Miss Mashir, Vladimir Daniloff and Jacob Lukin. Miss Mashir, who is of handsome presence, sang the soprano rôle of Lisa in flexible voice; Miss Bourskaya, who appeared as *The Countess*, is a mezzo-soprano of warm tones, and Mr. Daniloff, tenor, acted well as *Hermann*, and showed good vocal quality, though his range is limited. The opera was well mounted. Merle Armitage of Los Angeles is directing the engagement of the company in this city.

The San Francisco Community Opera Company, an organization of local singers, formed for the purpose of fostering their talents and to become the nucleus of a company thoroughly trained in opera rôles, appeared on Dec. 30 at Native Sons' Hall in scenes from "Trovatore," "Lucia di Lammermoor" and "Aida." Blanche Hamilton Fox, as guest artist, sang the rôle of *Azucena* with success in the "Trovatore" scene, and Florence Ringo that of *Leonora*; Edna Leopold appeared as *Aida* in the scene from that opera, and Nona Campbell was a striking *Amneris*; Teresina Monotti filled the rôle of *Lucia*, and R. H. Clark, who appeared in all three acts, used his tenor voice with sympathy. Claire Harrington, who was closely identified with the fortunes of the organization last year, is about to leave for Germany, and her work will have to be undertaken by others this year. Four performances have been given in the present season.

Handel's oratorio, "Judas Macabaeus," was given on Dec. 30 at the Temple Emanu-El in observance of the week of Chanukah. The choral singing was excellent, and the soloists sang with

clarity and dramatic fervor. Cantor Reuben R. Rinder was the conductor. The singers were Helen Colburn Heath, Mrs. Benjamin Stich, Mrs. E. E. Bruner, Ruth Waterman Anderson, Eva G. Atkinson, Zilpha R. Jenkins, Robert Battison, Hugh Williams, Henry L. Perry and Alexander Bevani. Wallace A. Sabbin was at the organ and Mrs. P. H. Ward at the piano.

Rabbi Martin A. Meyer, in a brief address, explained the oratorio as descriptive of war striving for personal and religious liberty. He spoke reverently of the idealism set forth in the work, stating to the audience, which filled the big temple, that music and religion spring from the same source. "Both emanate from the spirit and the imagination and are above the cold facts of life which depend merely upon reason," he concluded.

MARIE HICKS HEALY.

HERTZ FORCES IN BERKELEY

Patronage Insures Further Orchestral
Series—Destinn Heard

BERKELEY, CAL., Jan. 8.—Alfred Hertz, conducting the San Francisco Symphony, has completed his fall series of concerts, under the management of the Greek Theater. The third concert served to introduce Stravinsky's "Fire Bird" and the next concert included works of Dvorak and Wagner. The fine patronage of these concerts has induced the management, backed by the Chamber of Commerce, to sponsor another series in March.

Mme. Emmy Destinn was presented in recital by the Berkeley Musical Association at its December concert. A crowded auditorium greeted the singer, and much enthusiasm was apparent after her presentation of a program which included a Recitative and Aria from Handel's "Xerxes," "Eli, Eli," and works of Brahms, Wagner, Dvorak and others. George Lepeyre was an admirable accompanist.

A. F. S.

Paul Althouse in Boulder, Col.

BOULDER, COL., Jan. 7.—In his recital given at Macky Auditorium the Metropolitan Opera tenor, Paul Althouse

was received with acclaim. In addition to his varied program in French, Italian and English, he had to give five extra numbers, so much was his singing admired by his hearers. Rudolph Gruen played his accompaniments effectively and also was heard in a solo group.

Ethel Leginska Faints While Playing in
Louisville.

LOUISVILLE, Jan. 9.—While playing an encore at the end of her program in the joint recital with Hans Kindler, at the auditorium of the Holy Rosary Academy, Ethel Leginska suddenly threw up her hands and said to the large audience, "Ladies and gentlemen, you must excuse me, I am too sick to continue," and fell headlong upon the stage in a faint. A number of doctors and many persons from the audience rushed to her assistance, but it was many minutes before she recovered sufficiently to be placed in a taxi and driven to her hotel. A long and arduous tour, intense nervousness brought on by many concerts and an exceedingly warm concert room were given as the reasons for the pianist's breakdown. In the earlier part of the evening Miss Leginska's playing was marked by great brilliance and vivacity, and she had, upon this her first visit, established herself as an artist of much distinction. Her numbers included her own "Gargoyles of Notre Dame," and a Chopin group. She also played with the 'cellist a Brahms and a Grieg concerto. Hans Kindler was in some respects the most satisfying player of the 'cello heard in Louisville in recent years. Mrs. Mary S. Marshall was accompanist for Mr. Kindler. The artists were brought to Louisville by the Wednesday Morning Club. H. P.

To celebrate the thirty-fifth anniversary of the Rubinstein Club, a banquet will be given by the officers and directors of the club in honor of Mr. and Mrs. William Rogers Chapman, the president and musical director, respectively, on Jan. 17, at the Waldorf-Astoria. Mrs. Alex. H. Candlish is chairman of arrangements. The third afternoon musicale of the club will be held on Jan. 21.



BUFFALO, N. Y.—Ethel Abbott has accepted a position as piano instructor at St. Mary's School, Raleigh, N. C.

WEBSTER GROVES, Mo.—Rudolph Reuter, pianist, played Schubert's Posthumous Sonata in B Flat, Schumann's "Carnaval," and other music, in a recent recital at Loretto College Auditorium.

LOCK HAVEN, PA.—Henri Scott, bass, was the soloist at the Elks' memorial exercises recently, singing arias by Wagner, Campana, and Mendelssohn. He also sang a duet with E. W. Menge, who is his pupil.

ROCHESTER, N. Y.—Marvin Burr, voice teacher, presented two of his pupils, Mrs. D. Walter Brown and H. Lucille Curtis, in a recital at the Edgar J. Rose School of Piano Playing. Miss Alice C. Wysard was accompanist.

SIoux CITY, IOWA.—Ethel Jameson Booth appeared in a piano recital of music by Bach, Beethoven, Chopin, Liszt, and other composers at the Public Library recently, and showed fine technique and understanding of the music.

NORTHAMPTON, MASS.—The following members of the Clef Club sang at a Christmas concert at the State Hospital: Mrs. C. B. Kingsley, Mrs. H. C. Day, Mrs. F. W. Bement, Mrs. Jessie Berwick, Imogene Prindle, and Margaret Gore.

ADRIAN, MICH.—The College Choir gave a program of Christmas music which included numbers of Dubois, Gigout, and Cornelius, and Christmas carols. Mrs. Minnie Stowell Wallace, soprano, and Roswell A. Barr, baritone, were the soloists.

NEWPORT NEWS, VA.—Pupils of Mrs. H. S. Vellines appeared in recital in the High School Auditorium in a tabloid version of "William Tell." Mr. and Mrs. Max Oberndorfer of Chicago, appeared before the Women's Club, in a recital of "Monna Vanna."

ST. LOUIS, MO.—Pupils of Arno Waechter gave a recital before the Wednesday Club, when Lester Best, a blind pupil, did especially fine work, and other students who distinguished themselves were Ben Feld, Edwin Hines, David Marslanickov, and Joseph Catarinichi.

MERIDEN, CONN.—Mrs. Mildred Godfrey Hall read a paper on the life of Beethoven at a meeting of the Musicians' Club, and a musical program chosen from his works was given by Fritz Kahl, Douglas Smith, A. P. Hirschfeld, Daisy Gardner, Christian Fox, Jr.; Mrs. Hugh Thompson, and Alfred Savage.

NORTH ADAMS, MASS.—Conducted by Mrs. Jared A. Hill, the choir of the Methodist Episcopal Church sang "The Messiah." The soloists were: Mrs. J. Malcolm Angus, soprano; Mrs. Edgar S. Van Olinda, contralto; James C. Morton, tenor, and Arthur Ballance, baritone. Paul F. Padden was at the organ.

FAIRMONT, W. VA.—In a recital by pupils of Eleanor Blanche Barnes at the Y. W. C. A. Auditorium, the following took part: Naomi Straight Keister, Eunice Byer, Virginia Osgood, Beatrice Osgood, Edith Eckles, Pauline Bucy, Julia Mason, Lucille Henry, Marjorie Fleming, Isabel Klaw, and John D. Huffman.

NEW ORLEANS, LA.—The weekly recital at Newcomb College featured Margaret Jones, pianist, Mrs. Rosa Champlin Smith, soprano, who are pupils of Dr. Giuseppe Ferrata and Mrs. Clara del Marmol. A feature of the recent program of the Saturday Musical Circle was the singing of Mrs. W. J. Henderson.

PORTLAND, ORE.—Martha Reynolds, organist at the Sunnyside Congregational Church, gave a recital of pipe organ music on the newly installed organ

in that church under the auspices of the New England Conservatory Club, of which Mrs. James L. Schultz is president. Mrs. B. O. Carl, mezzo-soprano, sang several solos.

MASON CITY, IOWA.—The new American Legion Band gave its first public concert at the Armory, when it is estimated, more than 1500 persons attended. The Empyrean Quartet contributed to the program. Gaul V. Snyder is conductor of the band. Carsten Wall, tenor, and Esther Erhort Hall, pianist, gave a recital of English and Scandinavian songs at Trinity Lutheran Church.

WASHINGTON, D. C.—The National Community Chorus has elected the following officers: Robert C. Starr, president; Nancy W. Stillwell, vice-president; Charles O. Fisher, secretary; John A. Gallagher, treasurer; Charles S. Wengard, musical director, and Fannie E. Buck and Mabel Rawlings, accompanists. This organization is presenting monthly musical programs of which community singing is a feature.

SAN DIEGO, CAL.—Dr. Humphrey J. Stewart, organist, has left for a short vacation in San Francisco and Mendocino County, and during his absence the daily organ recitals will be given by Louise Rector, organist of Park Place Methodist Church, and Dr. Latham True. Inez Anderson has returned from a visit to New York City and Washington, and will resume her duties as music critic of the San Diego Sun.

ELMIRA, N. Y.—Two programs of Christmas music were given by the First M. E. Church Choir, conducted by Arthur L. Manchester. English carols were sung on the Sunday evening preceding Christmas, the soloists being Mrs. Peter O. Sutphen, Erma O. Stephens, and Mr. Manchester, and organ solos were played by Mrs. M. Arthur Baker. The choir sang Thomas Adams' cantata "The Holy Child" on Christmas evening.

LONG BEACH, CAL.—Carrie Jacobs-Bond appeared before the Ebell Club in an interesting program of her own compositions. Ethelynde Smith, concert singer, was a recent Long Beach visitor. Teachers who presented pupils recently were Alma E. Berg, Jas. D. Reager, Mrs. Thomas Silver, Lucy E. Wolcott, Ivy Lake and Elsa Klein. A program of compositions by Southern California writers was given by Miss Wolcott's pupils.

SAN DIEGO, CAL.—Conducted by Nino Marcelli, the San Diego High School Orchestra of sixty members gave a concert at the Spreckels Auditorium recently, an admirable performance, including works of Beethoven, Haydn, Wagner and Suppe. The Girls' Glee Club of the High School have given a series of programs, appearing before the Rotary Club, Spiritualist Temple, First Congregational Church, the Teachers' Institute, and elsewhere.

CEDAR RAPIDS, IOWA.—The Vesper Choir, comprising about 100 singers, and conducted by Risser Patty, gave a Christmas Vesper Service at Coe College Chapel recently. Marshall Bidwell, organist, assisted, and the soloists were Margaret Goodyear Hibner and Maurine Thompson, sopranos; Ruth Ebling Massey and Bess Charipar, contraltos; Claude Newcomb, tenor; Joseph Kitchin, violinist; Max Daehler, pianist; Allan Schirmer and Marvin Gard, baritones. There was a capacity audience.

PARKERSBURG, W. VA.—In the Christmas program of the music department of the Women's Club, Mrs. G. I. Wilson related the "Story of the Nativity"; songs were given by Mrs. Harold Deem, Genevieve Brake, and Garnet Stout; violin music was played by Mildred and Lilian Ruppel, Clara Richardson, Shirley McManus, and Frances Kramer, pupils of Mrs. Harry Biddle, and Mary Pierce also contributed to the program. Kath-

erine Stewart, Gertrude Ruppel, Marie Boette, and Freda Lindamood were the accompanists.

HUNTINGTON, W. VA.—The Fifth Avenue Baptist Church Choir, conducted by Mrs. Carrie Spillman-Collard, and with Mrs. Harold Ferguson as organist, gave Saint Saëns' "Christmas Oratorio" on Christmas evening in admirable style. The principals included Mrs. Collard, Mrs. John Culton, Randall Reynolds, Erskine Spillman and others. Sacred cantatas were sung that evening by the choir of the First Methodist Church, D. W. Heyl, conductor; the choir of the Seventh Avenue Methodist Church, J. P. Bohlin, conductor, and the Johnson Memorial Choir, C. W. Booher, conductor.

HUNTINGTON, W. VA.—Mauder's "Bethlehem" was sung recently by the First Presbyterian Church Choir of thirty voices, with Edwin M. Steckel as organist and conductor. The crowd was so great that it is estimated that 500 persons were turned away. Mrs. Helen Tufts-Lahon, Mrs. Howard Lawrence, Mrs. B. S. Hulme, Mrs. Eloise Copen, F. W. Grover, Harry Boyd, E. T. McAboy, C. H. Shadwell, Carl Brown, and Belford Cheadle were the soloists. Special lighting and decorative effects were used, and the principal characters of the story were in costume. The performance was repeated two evenings later, when the auditorium was again filled.

INDIANAPOLIS, IND.—The children of various orphanages were entertained at a performance of the opera "Hänsel and Gretel" at the Masonic Temple, the performance being the Harmonic Club's annual Christmas fête for the young people. The success of the production was due to the efforts of Helen Warrum-Chappell, who coached the singers, and George Sommes, of the Little Theater, who assisted in staging the work. The cast comprised Miss Warrum-Chappell, Mrs. Sidney Fenstermaker, Mrs. Glennie Vandiver Cline, Mrs. Hazel Steele, Mrs. Charles Maxwell, Julia Reyer and Mildred Daugherty, all of whom sang admirably. Mrs. Berta Miller Ruick played the accompaniments.

SAN ANTONIO, TEX.—The festival choir of the First Baptist Church, comprising forty voices, sang under the baton of Clarence Magee, a Christmas program in the lobby of the Gunter Hotel, as a courtesy to strangers in the city, on Christmas afternoon. Harker's cantata, "The Star of Bethlehem," was given. The soloists were: Merle Rowland, soprano; Mrs. Cora B. Evans, contralto; Ralph Nobles, tenor, and Howell James, baritone. Walter Dunham was the accompanist. David Ormersher led the Grace Lutheran Church choir in mid-night singing of carols for the sick in hospitals and private homes. At St. Mark's Episcopal Church Christmas music was given by the choir of fifty voices, conducted by Oscar J. Fox.

DENTON, TEX.—The choir of the First Baptist Church of Denton, Tex., under the baton of John B. Crockett, sang in the Church Auditorium Petrie's Christmas cantata, "The Light Eternal," before an audience which filled the building. The performance was a marked success. The solos were sung by Ruth Ubben, Mrs. R. C. Kee, Mrs. R. M. Barnes, Fern Turner, C. H. McDowell, John B. Crockett and T. N. Skiles. The trio for soprano, tenor and bass, sung by Miss Ubben, Mr. Crockett and Mr. McDowell, and the duet by Mr. Crockett and Mr. McDowell, were particularly effective. Susan Cobb, pianist, played the accompaniments admirably, and assistance was also given by an orchestra comprising Floyd Graham, Homer Richey and John Cobb.

MUNCIE, IND.—The High School Orchestra and Girls' Glee Club appeared in an interesting program for the benefit of the Kindergarten Association and the Winter Relief Association at the High School Auditorium on Dec. 20, and showed decided talent. Solos were given by Bernice Dresbach and Ward Ellison, violinists, and Alice Singer, harpist; and a Scherzo by Schubert was played by Ten Eyck and William Griffith, violinists, Richard Hunt, violin; Howard Wolfe, cello, and Inez Overcash, piano. The club sang Coerne's cantata, "The First Christmas," Devonna Bender, soprano, and Helen May, contralto appearing as soloists. L. W. Glover, director of the department of High School music, was the conductor. The orchestra numbers about fifty members, and the Glee Club about thirty-five, and the soloists are all members of these organizations.

REDLANDS, CAL.—E. H. Currier, violin; Carl Preston, cello, and Ethel May Phillips, piano, gave numbers by Sinding, Block, Weber, and Beethoven, as features of a program organized by the Harmonic Club of San Bernardino, and given at the Technical School. Miss Phillips also played a Chopin Ballade and modern music by Griffes and Grovlez. Modern music made up the program at the monthly recital given at the University by the students, the composers represented being Cyril Scott, Scriabine, Grovlez, Saint-Saëns, Zecwer, and Cadman. Those taking part were Opal Morris, Elma Tolleson, Iola Stower, Ruth Cruickshank, Zella Reeves, Nancy Cavanagh, Norman Price and Ruth Grinnell. Harl McDonald, organist of Trinity Episcopal Church, presented several of his pupils in a recital in the Parish House.

WICHITA, KAN.—Gaul's "Holy City" was sung before a capacity audience at the High School Auditorium by the Senior and Junior Chorus of the High School, conducted by Jessie L. Clark. The chorus numbered more than sixty voices, and the soloists were: Forrest McGlynn, Wava Bachman, Lorena Dunn, Albertus England, Faye Hankins, Edith Bagby, Donald Smith, Margaret Judkins, Virginia Kniseley, Ruth Fogleman, Gertrude Fraser, Aileen Lee, Pauline Nelson, Louise Paisley, Neva Sellers. The instrumental parts were played on two pianos by Hortense Bailey and Eunice Hobson. Mary Thomas Terrill presented the following pupils in a piano recital recently: Naomi Raynes, Wade Vliet, Bertha Collyer, Dorothy Collyer, Elmore Johnston, Edward Louis Roberts, Madeline Sweeney, Carol Rogers, Betty Ruth Hyde, Pauline Pierson.

ST. LOUIS, MO.—Ernest R. Kroeger gave an organ recital at the Delmar Baptist Church, assisted by his daughter, Louise Kroeger, soprano, under the auspices of the Missouri Chapter of the American Guild of Organists. Bach's Toccata and Fugue in D Minor; Saint-Saëns' Rhapsody on a Breton Air, Jensen's "Murmuring Zephyrs," Mr. Kroeger's own "Procession Indienne," and other music comprised the program. Miss Kroeger, who has an excellent voice, gave two songs.

Henniger's Appreciation Circle, a leading junior club which is affiliated with the National Federated Junior Clubs of America, had an interesting meeting at which Synnove Larsen from Christiania, Norway, was honor guest. The entire program was devoted to Scandinavian compositions. Miss Larsen gave an interesting talk on Norwegian myths and the part they play in music. This club was organized in 1914.

PORTLAND, ORE.—The Carrie Jacobs-Bond Musical Club, at its Christmas party, were entertained at the home of the director, Mrs. Carrie R. Beaumont, Mary Elizabeth Ewing assisting in receiving. A program was presented by the following members: Dorothy and Mildred Gruber, Miriam and Margaret Tobey, Florence Weinstein, Alice Pearson, Margaret and Elizabeth Reynolds, June Frampton, Helen McGraney, Margaret Hune, Dorothy Tostevin, Priscilla Tidball, Frances Jordan, Helen Rittemour, Edessa Nudleman, Sylvia and Lawrence Overback, Nora Leopold, Marion Smith, Joe Rogers and Edna Leich. The Valair Conservatory presented seven pupils in an informal recital, in which Lela Pace and Genevieve Young, singers; Dorothy Weber and Hanford Post, pianists; Marie Pauline and Hazel Vaukhan, dramatic reader, appeared.

LOWELL, MASS.—Carol singing and the performance of orchestral arrangements of old Christmas melodies made up the program of a Christmas concert at the State Normal School under the direction of Inez Field Damon, director of music. Estelle Doran of Lowell contributed an excellent solo. The school children of the city gathered around the Municipal Christmas Tree in City Hall Square on Christmas Eve and sang carols under the direction of Mr. Frederick O. Blunt, supervisor of music in the public schools of the city. That evening there was a program of general carol-singing, with Albert Edmund Brown as leader. A band played the accompaniments, and gave several excellent numbers. In the Sunday services in the churches, appropriate music was given. At the First Congregational Church, the choir gave an admirable interpretation of the Christmas Music from "The Messiah."

In Music Schools and Studios of New York

PATTERSON PUPILS BUSY

One of the pupils of A. Russ Patterson, Idelle Patterson, lyric coloratura soprano, recently gave two recitals in Parkersburg, W. Va., and was scheduled to appear at an *Evening Mail* concert at the DeWitt Clinton High School on the evening of Jan. 8. Rose Dreeben, lyric soprano, gave a recital in Passaic, N. J., on Jan. 1. Among her December appearances were a recital for the Chautauk Club, when she sang a group of Russian songs by Boris Levenson, with the composer at the piano, and a recital at the Paterson, N. J., High School. She has been booked for a recital in Scranton, Pa., on Jan. 15. Lenore Van Blerkom, dramatic soprano, was soloist in a gala concert under the direction of Maurice Frank at Carnegie Hall early in the fall and gave a program at Lakewood, N. J., on Jan. 1, under the auspices of the Beth Abraham Home for Incurables. Esther Keep, alto, was a special soloist on Christmas Day at the new Congregational Church of Elizabeth, N. J., and has sung recently for the Woman's Clubs of Elizabeth, N. J., and Garden City, L. I.

A tour of the South was begun by Magda Dahl, lyric coloratura soprano, with her own concert company, with an appearance at Jacksonville, Fla., on Dec. 12. She is using operatic scenes at these appearances. Suzanne Kenyon, lyric soprano, has been appointed soloist at St. Paul's Episcopal Church of Jersey City, N. J., and has become a member of the Schola Cantorum. Esther Hirschberg, contralto, has counted among her engagements appearances for the Mt. Nebo Society and in a musicale at the Pennsylvania Hotel. Lewis D. Zeidler, tenor, who is soloist at Calvary Methodist Episcopal Church, was engaged to sing for the Westpoint Choral Club, with the New Haven Symphony, on Dec. 20.

KLIBANSKY PUPILS APPEAR

Many engagements are recorded for pupils of Sergei Klibansky. Lottice Howell has been scheduled to appear with the Society of American Singers. Elsie Duffield recently sang at the Englewood Presbyterian Church, and made two appearances in Brooklyn. Miriam Steelman was soloist at the First Presbyterian Church, Trenton, N. J., on Dec. 25, and Alveda Lofgren sang twice recently at the Methodist Church, Norristown, Pa., and at the Elks' memorial services in Hoboken, N. J. Juliette Velty appeared in a sketch at a New York entertainment organized by the Alliance Française, and given at the Hotel Plaza. Virginia Rea has given recitals in Vancouver, B. C.; Yakima, Wash., and Albany, N. Y. Vivian Strong Hart was soloist at a concert of the Civic Symphony, Seattle, Wash. Hope Loder was heard at the Christmas service of the Methodist Episcopal Church, East Stroudsburg, Pa. Sudwarth Frasier has completed a tour in the east of the opera "Erminie." Lotta Madden recently gave a recital in New York, before the Parnassus Club. Ludwig Eybisch, after a guest performance at the Dresden Opera House, secured an engagement for a term of years. Mr. Klibansky began a series of master classes on Jan. 4.

DANIEL WOLF HAS HOUSEWARMING

A housewarming party was given on the afternoon of Jan. 2 at the studio of Daniel Wolf, composer and pianist, in the Vanderbilt Studios on East Thirty-seventh Street. Nannie V. Joseph received the guests with Mr. Wolf. The music given included one of Mr. Wolf's newest works, called "The Lotus Eaters," a setting of a poem by Gretchen Dick. It was sung by Maud Douglas Tweedy, dramatic soprano, accompanied by the composer. Among the guests were Viola Brothers Shore, Cecil Arden, Mrs. J. Harrison-Irvine, Emilie Frances Bauer, Mrs. William T. Cornell, Mrs. Robert McNall, J. Stanley Hooper, Beulah Livingstone and many others.

PHILIPS PUPILS ACTIVE IN QUARTETS

Among the most active of Arthur Philips' pupils this season are the singers comprising the Capitol Quartet, Elizabeth Ayres, soprano; Louise Scheerer, contralto; Peter Harrower, tenor, and Peter Bombarger, bass. A

male quartet has been organized by Mr. Philips with Frank Ridge, Vere Richards, Lawrence Lewis and Howard Kimsay as its members. Mr. Kimsay is a senior song leader of the U. S. Army and is at present busy with community work in New York. A. M. Peters, tenor, has just returned from a southern tour with Mrs. Maud Ballington Booth.

Mr. Philips is cultivating the voice of Louise Joyce, soprano, one of the dancers of the Metropolitan Opera Company. Among the Philips pupils who are filling engagements are Inez Potter, soprano; Raymond Hunter, baritone, and Dorothy Whittle, contralto. Mr. Philips resumed his opera class on Jan. 3. The operas to be considered by the class this season include "Carmen," "Faust," "Aida," "Pagliacci," "Cavalleria," "Werther," "Trovatore," "Navarraise," "Thais" and several operettas.

DUBLIN APPLAUDS CARYLNA PUPIL

Word has been received from Dublin that Lily Meagher, soprano, was as successful in her recent final concert there as in her earlier appearances. Miss Meagher has studied in New York with Kathryn Carylna. One of the Dublin critics said that not since McCormack's last appearance had such exquisite singing as this soprano's been heard in the Irish capital. She sang in a series of Irish benefit concerts in America with McCormack last summer. On Dec. 23 and 24 she appeared as soloist in "The Messiah" with the Dublin Symphony. She has been engaged for a concert tour of Ireland and also of England in event of the peace treaty being accepted.

Another Carylna pupil, Anita Whitaker, soprano, has been engaged for a leading rôle in the forthcoming production of the musical play, "Pomander Walk," William Kearney, Canadian tenor, was soloist at the banquet at the Pennsylvania Hotel in the interest of the University of Notre Dame of Indiana. Mr. Kearney has been busy with other appearances at club and other social functions.

MRS. PERFIELD TO MAKE ADDRESSES

Several talks are to be given by Effa Ellis Perfield during January on the subject of her system of music pedagogy. Teachers and mothers will hear the first lesson of her Music Teaching Course at her studio on the mornings of Jan. 10, 17 and 24. The same lesson will be repeated for the benefit of school teachers on the mornings of Jan. 14, 21 and 28. A special sight-singing and rhythm class may be visited at noon-time on Mondays and Thursdays. On Jan. 12 Mrs. Perfield will appear before the Jersey City Woman's Club.

HAYWOOD PUPILS FILL ENGAGEMENTS

Two pupils of Frederick Haywood, Thomas Fuson, tenor, and Mrs. Fuson, mezzo-contralto, gave a program at Pleasantville, N. Y., on Dec. 9. They appeared at the Waldorf-Astoria, under the auspices of the Empire State Women's Club, on Dec. 15. Another Haywood pupil who is being heard in concert is Lois Ewell, soprano, who will give a Chicago recital this month with Richard Hageman at the piano.

RE-ENGAGEMENT FOR PILAR-MORIN PUPIL

Alice Mackenzie, singer and reader, was so well received in her appearances at the Sheridan Theater that she has been re-engaged for two weeks this month. Miss Mackenzie is a product of the Pilar-Morin studios.

SAENGER PUPIL IN N. Y. CONCERT

Elsa Warde, soprano, from the Oscar Saenger studios, sang an aria and a group of songs at the concert arranged to celebrate the Golden Jubilee of the Holy Name Society, at the New York Hippodrome, on Sunday afternoon, Jan. 8.

A second visit to the United States next season will be made by Marcel Dupré, organist of Notre Dame, whose skill in improvisation caused much comment during his recent visit.

LIMA'S CAROL-SINGERS CHEER HOSPITAL INMATES

Students from Schools Take Active Part in Celebrating Christmas in Appropriate Music

LIMA, OHIO, Jan. 7.—Carol singing was general during the Christmas season, and one of the most interesting events was the visit paid to St. Rita Hospital by a number of singers, who sang to the patients. Anna Cantwell conducted, and the party included Irene Harruff-Klinger, Blanche Numan Baxter, Mrs. J. E. Evans, Mrs. John W. Roby, Mrs. J. E. Robb Meily, Mrs. R. O. Woods, Catherine Yoakum, Maud Michael and Effie Hunt. There was some excellent carol-singing by junior and senior high school students, roving bands of from a dozen to thirty and forty visiting every hospital and residence of those who could not get out of doors. The Glee Clubs of both Central and South Lima High Schools participated. Much credit for the proficiency of their singing is due to Margaret Gregg, the new assistant to Supervisor Mark Evans. Miss Gregg has but recently graduated with highest honors in singing and public school music from the Chicago Musical College.

I. R. Longworth conducted the Mendelssohn Choir of the First Baptist Church in its attractive Christmas program. At the evening service solos were given by Mrs. Morris Thomas, Mrs. C. E. Lynch, Mrs. O. N. Young and George Metheany; the ladies' chorus sang "When the Christmas Bells," by Abt; Mrs. Warren L. Steeves sang "The Virgin's Lullaby" by Buck, and Mrs. J. Robb Meily, "The Christ Child" by Coombs. The chorus, numbering thirty voices, sang excellently.

An orchestra of thirty members at the First Baptist Church, gave its initial concert on New Year's morning to an audience that contained many new faces, according to Trustee George A. Metheany, himself a fine musician, and long a member of the church choir. The innovation is part of a policy devised by directors of "The Forward Movement Campaign" to reinstate delinquent members and add new ones to the roll.

Mrs. Harruff-Klinger, soprano, and Mary Katherine Roby, pianist, were presented in recital at the Hotel Argonne by the College Women's Club, the program being given as a benefit to the loan scholarship fund established by the club to aid worthy Lima girls to secure a higher education. The soprano's music included excerpts by Handel, Schubert, Bizet, Debussy, Carpenter, Burleigh, and other composers, and Miss Roby played Chopin's Polonaise in C Sharp Minor, the Bach-Saint-Saëns Gavotte in B Minor, and other solos. The concert was managed by the club president, Mrs. Evelyn P. Roby, and a committee directed by Mrs. F. H. Downing. H. E. H.

SYMPHONY IN BURLINGTON

Monteux Forces Visit Vermont University—Local Orchestra Planned

BURLINGTON, VT., Jan. 7.—The Boston Symphony, in its recent concert in this city under the baton of Pierre Monteux, at the University of Vermont, was received with great enthusiasm. The program included the Beethoven "Eroica" Symphony; Rimsky-Korsakoff's "Capriccio on Spanish Themes"; Schubert's "Rosamonde" music, and the "Rienzi" Overture of Wagner. The conductor was recalled many times during the concert. It was the organization's first appearance in Burlington. At a concert on the following evening at Middlebury College, the Symphony presented among other numbers the Overture and Ballet Music of Beethoven's "Geschöpfe des Prometheus" and the César Franck Symphony.

A movement to establish a local symphony with Joseph Lechnyr as conductor, is on foot. A. W. D.

Accident Forces Postponement of Tour for Earl Laros

During a visit to New York in holiday week, Earle Laros, pianist, suffered an accident to one finger of his left hand when a heavy door closed on it. The bone and first joint were badly bruised, and Mr. Laros had to postpone some of his early January dates. His tour was to have opened at Watseka, Ill., on Jan. 5, with subsequent recitals in Springfield and Frankfort, Ill., and cities of Nebraska and Kansas. Under the new

arrangements made by Harry Culbertson, his Chicago manager, Mr. Laros will play first at Greensburg and Seymour, Ind., on Jan. 20 and 22.

Eastman Trio in Poughkeepsie Concert

POUGHKEEPSIE, N. Y., Jan. 5.—The Eastman Trio, composed of Lucia F. Eastman, harpist; Nellie Hoffman, cellist, and Sarah Powell, flautist, gave a program of chamber music at the second regular meeting of the Dutchess County Musical Association.

ITHACA, N. Y., Jan. 9.—W. Grant Egbert, president of the Ithaca Conservatory, and associated schools, is in Europe on a business mission. He is now at Antwerp, Belgium, and is expected to return to America some time this month.

PASSED AWAY

Mrs. George Foster Peabody

SARATOGA SPRINGS, N. Y., Jan. 8.—Mrs. George Foster Peabody, better known by her former name of Katrina Trask, died here yesterday on her estate, "Yaddo," after several days' illness of bronchial pneumonia. She had been in poor health for several years. Mrs. Peabody whose maiden name was Katherine Nichols, was born in Brooklyn sixty-five years ago and was married to Spencer Trask, a New York broker in 1874. Mr. Trask was killed in a railroad accident in 1909. On Feb. 6, 1921, Mrs. Trask married Mr. Peabody who had been a member of the firm of Spencer Trask & Co., from which he resigned in 1906, to devote his time to educational and philanthropic work. In 1900 the Trasks formulated a plan to leave their estate, "Yaddo," as a place for the creative arts such as music, literature, sculpture and painting but these plans were not made public until after Mr. Trask's death. Both Mr. Trask and Mr. Peabody, as well as Mrs. Peabody have been enthusiastic art-patrons for many years.

Henry Spiller

MEXICO CITY, MEXICO, Dec. 28.—Henry Spiller of Los Angeles, died here recently of typhoid fever after a brief illness. He had come to Mexico City to open an organ in a new theater and intended to return to Los Angeles in a few days. Mr. Spiller, who was a native of England, played the great organ at the San Francisco Exposition in 1915, for the entire period of the Exposition and preceded Clarence Eddy as organist at the First Presbyterian Church in Oakland, Cal. He is survived by a widow and two children.

Mrs. Hubert Childe

WICHITA, KAN., Jan. 8.—Mrs. Hubert Childe, a talented singer and for more than thirty-eight years active in musical affairs, died recently at her home in this city. At the time of her death Mrs. Childe was vice-president of the Wichita Musical Club. She was also an active member of the Saturday Afternoon Musical Club, the Musical Art Society and the Wichita Art Association. T. L. K.

Max Truemann

Max Truemann, formerly well known as an opera singer and said to have been brought to this country by Theodore Thomas in 1870, died suddenly at his home in New York last week. Mr. Truemann, who was in his sixty-ninth year, retired from the stage about thirty years ago and thereafter confined his activities to teaching.

Ella Cumming Wetzell

SALT LAKE CITY, UTAH, Jan. 5.—Mrs. Ella Cumming Wetzell, choir director at the First Methodist Church and for twenty years active as a teacher of singing, died yesterday morning at her residence here after an illness of only half an hour. Mrs. Wetzell was a soprano of marked ability and taught a large class of pupils. M. M. F.

Henry E. Seaver

HARTFORD, CONN., Jan. 7.—Henry E. Seaver, of Rocky Hill, president of the Eastern Music Publishing Company of Hartford, died in hospital on Jan. 3, from injuries received in an automobile accident on New Year's Day. He is survived by his wife and two daughters.

"THE DEMON" PLANNED FOR CHALIAPINE NEXT SEASON

Metropolitan Considering Rubinstein's Opera for Russian Bass—To Sing "Boris" and "Mefistofele"

When Feodor Chaliapine returns to America next season he will have from sixteen to twenty appearances at the Metropolitan Opera House, if plans now under consideration are carried out. In addition to singing in "Boris" and "Mefistofele," it is expected that Chaliapine will appear in Rubinstein's opera, "The Demon," to be mounted especially for him. There is also a possibility that he will sing the rôle *King Philip* in "Don Carlos." His opera appearances will be in conjunction with a concert tour, as announced exclusively last week in *MUSICAL AMERICA*, calling for fifty concerts.

MYRA HESS ARRIVES

English Pianist Here for Tour—Hasselmans Returns

Among the musical personalities who arrived during the past week were Myra Hess, English pianist; Louis Hasselmans, conductor, and Margharita Valdi, soprano, formerly of La Scala, Milan, and known as a recitalist in London and Paris.

Miss Hess is here for a series of recitals beginning with a New York appearance at Aeolian Hall, on Jan. 12. During the early season she gave a series of recitals in London and the English provincial cities. Mr. Hasselmans will relieve Albert Wolff, in whose charge the French repertoire at the Metropolitan Opera has been during the first half of the season. Miss Valdi is planning a number of recitals for the late season.

STRAUSS IN ENGLAND

Composer to Conduct London Symphony in Three Concerts

Richard Strauss will conduct three orchestral concerts during his visit to England on his way to Vienna, according to Daniel Mayer, under whose direction the German composer is appearing in the British Isles. He will lead the London Symphony at Albert Hall on Jan. 17 and 19 and the first concert according to the present plan will be devoted to his own works. On Jan. 21 he will conduct the same orchestra at a concert in Manchester, leaving shortly afterward for Vienna to reassume his duties as conductor at the National Opera House and to complete musical compositions on which he is working.

At all three concerts Ethel Frank, an American soprano from Boston, who has been heard several times in London and Paris this winter, will be soloist.

Plan Seventh Annual Week of Song for Nation

Plans for the seventh annual National Week of Song are being made by community leaders all over the country. The date set for the event this year, as always, is the week in February including Washington's Birthday. This year it will be from Feb. 19 to 25. The movement has been indorsed by the Music Supervisors' National Conference and other societies.

Society of Spanish Authors to Offer Prizes for Musical Works

An attempt to foster lyric art in Spain will be made by the Society of Spanish Authors, according to advices from Madrid received by the New York *Herald*. The society will hold competitions with prizes amounting to 2,000 pesetas each for four one-act musical comedies and for three comic operas of two or more acts.

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London Yields to Unique Troupe from Moscow

"Bat Theater" Company Dazzles British Metropolis with Novel Entertainment—Organization Developed by Russian Artists at Play—Répertoire Ranges the World and Includes Many Quaint Episodes

By D. C. Parker

[Editorial Note: Subsequent to the receipt by *MUSICAL AMERICA* of the following article, it was announced that Comstock & Gest would present the Chauve-Souris Company in New York, beginning a brief season during the week of Jan. 30.]

London, Dec. 28, 1921

GREAT crowds have witnessed the performances by the company of the "théâtre de la Chauve-Souris" of Moscow during its stay in London. This is not surprising. Even after plays serious and comic, ballets, music-hall twins, and revues, the entertainment offered you strikes you as being in a genre by itself. But, first of all, what is this "Bat Theater of Moscow," that everyone is talking about?

Some years ago a group of artists in Moscow met in their leisure hours and devised all manner of diverting entertainments wherewith to amuse one another. From the start, there must have been a singular attraction about the little show thus brought into being, for its popularity waxed greatly, and ultimately there was a request that the public might be given a chance to enjoy it. So it came to pass that the "Bat Theater" was set upon its feet. I am told that the name originated in the figure of a bat which stood over the door of a place in Moscow, where the artists once met.

Repeats Paris Success in London

The war, of course, interrupted the life of the little organization. Last year, nevertheless, the "Théâtre de la Chauve-Souris" emerged in Paris. Since then it has attracted all London. As I have said, the entertainment is unique. You have singing, yet it is not a concert; dancing, yet it is not a ballet; acting, yet it is not a play. Imagine a background formed by a dark cloth before which a huge plate resembling Copenhagen porcelain stands. Three figures are detected, two girls and a boy, all dressed in the rustic costumes of Denmark. To the music of Grieg, they dance in the manner of the peasant. When conveyed in cold print, there does not seem to be much in this. In reality, it is wonderfully effective. Here, as in the case of each picture, or dance, or song, you feel the idea has been well worked out; no possibility has been left unexplored.

Take, again, the amusing and thoroughly artistic parade of wooden soldiers. The background is a barrack square. Back and forward the soldiers march at the command of an officer, whose stiffness and mechanical actions are not exceeded by the most angular and jerky inhabitant of the nursery. There is exceptional cleverness in the make-up of these soldiers, with their red cheeks, cheeks like those of a cheap Dutch doll, their stiff trousers, their flat sleeves, their chests which seem to have been roughly cut out in some toy-shop of Nuremberg.

A Remarkable Répertoire

As the company has about 120 items on which to draw, you get plenty of variety. Extremely diverting, for instance, I found "Katinka," a polka of the sixties. This deals with a Russian girl who sings and dances to a merry little theme. Her father and mother sit on either side. The joy of her dance is



Nitika Balieff, Founder and Director of the "Bat Theater"

interrupted for a moment; there is a little excitement, a little petulance; one expects "a scene." In a second, the clouds are blown away, and the dance is resumed. It occupies only a few minutes—yet how delightful! Italian opera comes in for a little notice in the form of a skit upon the "Traviata" type of work, with its repetition of words, and, naturally, Russian songs find a place. Two of those touching and melancholy ditties are expressively rendered amid surroundings cunningly devised to stir the imagination. You cannot fail to observe how well the scene harmonizes with the mood of the music. So is it with that semi-barbaric chorus sung by the black hussars grouped round the dinner table.

Old French songs, folk-songs of Central Russia, dances by Chopin, Grieg and

Tchaikovsky, incidents by Tchekhoff and Poushkin—the "Bat Theater" touches them all, and in the touch adorns. The hussar, the gypsy, the Tartar, Chinese figures belonging to lacquer-land, fragile inhabitants of the porcelain world of Sevres, puppets from the child's box of toys—they pass before you. Now you dwell in the land of Youth, where dolls are real, and fairies salute the moonbeams; now you sit in some rendezvous, listening to strange folk troll their exotic songs. It is all very fascinating. The designs by Remisoff and Soudeikine themselves repay a visit.

Father of the Bat Theater

The entertainment owes almost everything to Nitika Balieff, founder and director of the "Bat Theater," stage autocrat, and manager; a man enthusiastic, resourceful, and imaginative. From a quite ordinary incident he extracts interest, beauty, charm, or character. He lays his hand on the sublime and the ridiculous. No one could possibly compress more into a scene lasting about five minutes. In the beginning there existed a close connection between the entertainers and their audience. To-day Mr. Balieff endeavors to maintain something of this intimate relationship by appearing before each number, in order to tell you what it deals with. His English is peculiar, to say the least. But, somehow, his droll manner, his grammatical lapses, and his foreign accent seem to be in keeping with his show. I hope he will not learn English too quickly, for his announcements owe much to the way in which he makes them at present. In a word or two, he can draw a smile from his hearers, as when he says, "The Russian peasant is a fine fellow—when you understand him; he is even finer—when you don't understand him"—or something to that effect, in his inimitable style.

ANNOUNCE CONTEST FOR PRIX DE ROME

Entries for Second Competitive Fellowship Close on March 1

The American Academy in Rome announces the second competitive Prix de Rome in music. The prize, which will be known as the Horatio Parker Fellowship in Musical Composition is open to unmarried men who are citizens of the United States. The winner of it will have the privilege of a studio and residence at the Academy in Rome for three years, and will receive an annual stipend of \$1,000, and an allowance not to exceed \$1,000 yearly for traveling expenses. The award is to be made only to a musician of exceptional promise thoroughly trained in the technique of his work. Entries will be received up to March 1.

This prize will be the third Prix de Rome awarded, as a special fellowship

of two years was given to Leo Sowerby in order to start the musical department of the school. This was a non-competitive award. Howard H. Hanson was the first prize winner in competition. A third competitive prize, to be known as the Walter Damrosch Fellowship, will be awarded in 1923, also to last three years, after which, as in the other departments of the American Academy, there will be three musical fellowships constantly established in Rome.

A circular of information and application may be obtained by writing to Roscoe Guernsey, executive secretary, American Academy in Rome, 101 Park Avenue, New York.

Sokoloff's Forces to Play in New York

The Cleveland Symphony, Nikolai Sokoloff, conductor, will give its only concert in New York this season on the evening of Jan. 24, in Carnegie Hall. Among the features of the program are to be excerpts from Stravinsky's "Fire-bird" ballet and Loeffler's "Pagan Poem."

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